

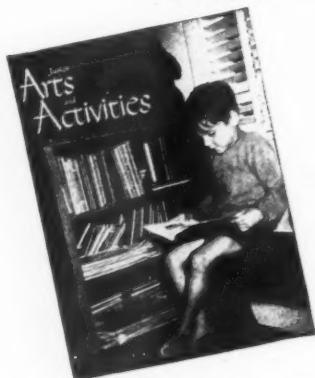
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# From the editor's desk

During only one week of the year does the average small boy feel a great affinity for soap. That week happens along the last of October, and he uses the soap for purposes far different from those for which it was intended.

Some communities, having tried unsuccessfully for years to discourage the practice of drawing on windows at Halloween, now encourage it—and even offer prizes for the best drawings. Window-decorating contests have become an annual occurrence, and children and adults alike testify to their success. School administrators maintain that they are excellent public relations projects for the schools, as they provide entertainment for the people who come to watch the progress of the pictures.

The window-decorating contest, of course, cannot be a hit-or-miss activity. Only certain windows—those of willing merchants—are designated for use. Upon these windows the most artistically talented of the school children draw the weirdest and most original Halloween pictures they can create.

Plans for the window-decorating contest are usually made by a committee representing the schools, the businessmen's associations, and the local chamber of commerce. Acting as a steering committee, this group makes such decisions as:

1. How many art periods may be allowed in all schools for the pupil to make his sketches and working drawings? A uniform number must be decided upon, in fairness to all concerned. Five art periods are usually sufficient.

2. During what hours of what days will the pictures be painted on the store windows? In Rockford, Illinois, the paintings were done in three nights, between the hours of six and eight P.M. Everyone had an opportu-

nity to finish before the judging.

3. What districts and windows are to be used?

4. What supplies will be furnished by the chamber of commerce? What will be provided by the merchants the pupils and the schools?

5. When will the pictures be judged, what standards will be used for judging, and who will be the judges?

6. What prizes will be awarded, and what will be the manner of presentation?

7. How will publicity be handled?

On the first evening of painting, the children may go first to the paint station to obtain supplies, then to the scene of operations. Some of the young artists will probably prefer to work free-hand from the sketches which they have made during classroom art periods; others may wish to divide the windows into sections by means of chalk lines and thus enlarge their sketches.

Though every child cannot participate in the final painting of the picture on the window, each child will want to watch the artist or artists representing his room or school. And while he is doing that, he is not engaging in any Halloween mischief. There has been a notable lack of rowdiness of any kind during these window-painting contests. There is a speed and urgency and team-rivalry about the whole thing which in itself provides sufficient excitement.

Teachers, administrators, and merchants who have had window-painting contests in their own communities are enthusiastic. They feel that the contests act as a safety valve for extra energy and provide a legitimate channel for mischief. Children are equally enthusiastic: as each contest ends, they immediately begin to make plans for the next one.

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$\ddot{O}$  as in old.

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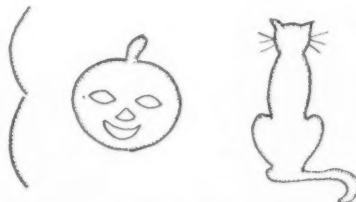
## teaching tactics

### Place Mats and Napkins for Halloween

Make these festive place mats and napkins for your Halloween party! One section of paper towelling will make each mat. Trace the cat and pumpkin alternately in each corner. Scallop long sides, using sample scallop pattern. Outline with green. Color suggestions: using crayons, fill in pumpkins with orange. Color the eyes, nose, and mouth with yellow and the stem with green. Color the cats all black.

Trace either pumpkins or cats in corners of napkins. Color the objects as above.

Agnes Choate Wonson  
Essex, Mass.



### The Seasons—A Frieze

In the fall my second-graders seemed to be interested in the farmer's activities. They were quite surprised to discover that he has many chores that make him a busy person. This discussion leads us to see how busy animals, plants, insects, and people are in preparing to get ready for winter. Noting the difference between fall and winter, we approached the other two seasons and through pictures and stories pointed out their differences. For our final step, we named the months of the year that make up each season.

In preparation for the drawing of our frieze we make four lists, one for each season. We listed the changes that occur in each season.

(Continued on page 38)

## The Magazine of Arts and Crafts Projects and Make and Do Activities

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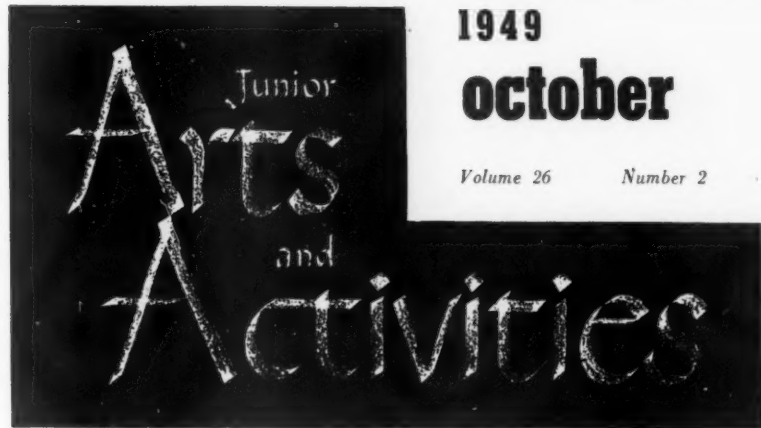


1949

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Volume 26

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## Regular features

From the editor's desk.....	1
Teaching tactics .....	2
Talking shop .....	32
Book shelf .....	33
Using films and records.....	34
Timely teacher's aids.....	40

## Arts and crafts

Puppets the easy way, <i>Anna Dunser</i> .....	4
Farm animals .....	6
Too many cats, <i>E. Ann Brush</i> .....	8
Halloween haunts, <i>Imogene Knight</i> .....	10
Halloween fun, <i>Helen Kitchell Evans</i> .....	13
Outdoor sketching, <i>Ruth Parsons</i> .....	14
Halloween decorations, <i>Velma Zimmerman</i> .....	18
Columbus Day ideas.....	22
Child art in Egypt, <i>Mahmoud Y. El-Bassiouny</i> .....	26

## Special features

The G. C. C. plans Halloween, <i>Vida J. O'Hara</i> .....	17
Three organizations work together.....	25

## Physical and social sciences

Samuel de Champlain.....	16
Child's guide to the United States—Maryland and Colorado, <i>Miriam Gilbert</i> .....	28

## Stories and plays

The Eve of Halloween, <i>Victor Sharoff</i> .....	9
---	---

## Music and poetry

Poetry .....	15
How to develop a harmony band, <i>Carl W. Vandre</i> .....	30

# Puppets the easy way

There is a suitable type of puppet  
for every age and grade. This  
is proven by this article by Anna Dunser.

Just about everyone, young or old, likes to see the antics of puppets, especially those on strings. But people generally have the idea that puppets are difficult to make and even more difficult to operate.

It is true that professionals make elaborate marionettes (puppets on strings) and know all of the tricks for making them so they will operate smoothly and with almost unbelievably natural action. But this art of the professional puppeteer should not deter the amateur from having a lot of pleasure with his own puppets.

If any person wants to make puppetry a hobby, he should begin like the small child does—start with something easy.

The teacher appreciates the value of having small children make their own puppets. It is a source for creative activities and arouses thinking processes. Puppetry can be correlated with almost any subject matter and can enliven what might otherwise be heavy going. The children will develop respect for their own power of invention. The timid child will lose himself in his puppet. Talking behind a curtain and manipulating his puppet will lead to courage in speaking to others.

In kindergarten and first grade, children can draw pictures of people or animals and cut them out. These characters are then tacked on the

ends of long sticks. A child stoops down behind a table and holds the stick so the character shows just above the table. The child talks for the puppet and moves it back and forth along the table top. He has now given his first puppet show.

The next step in puppetry will be to paste the cutout characters on cardboard, then cut them out again. These figures tacked on sticks will retain their shape and can be operated easily. A curtain may be placed across the front of the table to hide the puppeteers. Several children may be working their puppets at the same time and have them talk the parts of a story. The children may wish to paint scenery to be placed on the blackboard just behind the puppets. If the children make up their own stories for the plays, more educational value is added, for the children will talk in a natural manner and will improvise if they forget lines.

A child of seven or eight can make a jointed puppet. He draws some animal—say a cat—and cuts it out. Then he cuts across the body where he wants it to bend. The pieces of the cat must now be traced on cardboard and the body lengthened and the ends rounded. Now when the child cuts the pieces from cardboard, the body will be long enough to overlap to form a joint. The pieces can be fastened with a paper fastener,

which can be turned back and forth until the hole is large enough for the joint to move easily. For this puppet the pupil will need two sticks, one at each end of the cat, and he uses both hands to make the animal twist and turn in many ways. Such jointed puppets can be made quite elaborate, having several joints and legs swinging on a hinge but not controlled with a stick. For children and beginners the puppet is kept quite simple. Ribs of umbrellas can be used in place of the sticks. Each rib has an eye at one end which makes it possible to fasten it to the puppet with needle and thread. The puppet can then be operated from above, below, or from straight back.

Jointed puppets are especially good for shadow plays, for the audience gets the impression of much more action than really occurs. A tall man as a puppet may move one foot forward and back, but his shadow seems to change feet, so he walks or dances.

Children nine years old or older will enjoy making hand puppets. There are professional puppeteers who use this style of characters, too. The puppets represent grown people and are sometimes dressed in formal attire, even to the plunging neckline.

The teacher and her pupils will begin with a very simple type of hand puppet. Each child draws a

*(Continued on page 6)*

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*The first-grade children enjoyed their stick puppets.*

*Hand puppets like these are easy to make and operate.*



2

head and uses it for a pattern. The pattern is pinned to the folded cloth and the head is cut about a half inch larger than the pattern. The child now sews around the head, then turns it right side out. The features are drawn on the white cloth with crayons. The eyes and mouth are made firm and large. It is well to remember that all puppets have eyes, mouth, hands and feet, if anything, greatly exaggerated so they can be seen clearly from a distance. To stuff the puppet's head, place a small cardboard spool or a rolled piece of paper up through the neck and stuff the remaining space with cotton, rags or soft paper. Use enough stuffing to hold the roll of paper in place.

The simplest way to dress the puppet is to gather a piece of cloth about the neck and sew it onto the neck. Cut two holes for the puppet's arms (the child's fingers) and there you are, folks.

There are two schools of thought in regard to operating the hand puppet. Some people put two fingers in the head, a thumb as one arm, and the last two fingers for the other arm. Other people use the thumb as one arm, the forefinger to operate the head, and the second finger for the other arm. That leaves the other two fingers to double into the fist. The tube in the head may determine which fingers to use. If the hole is large the child will put two fingers into the head. As children become more experienced in making puppets they will want to make clothes with sleeves and hands at the end of the sleeves. Small wooden spoons or forks sold for picnicking can be used for hands, or the hands can be made of cloth like the head.

To make a marionette (a puppet on strings) begin the easy way, and gradually feel your way toward making more complicated bodies, heads, and costumes.

A first grade group made marionettes which they found very satisfactory. The teacher asked the pupils to draw dolls and suggested that it would be possible to have families of dolls. So some children drew the mother and father dolls about eighteen inches high, while other children drew dolls nine inches high or less. The pupils were then directed to draw

another line around the doll, about an inch from the former outside line. The cutting was done on the outside line. This pattern was then pinned on *figured* cloth, folded, cut out, and sewed. Circles of *white* cloth were sewed on the head for faces, after the features had been drawn. The sewing was in long stitches, uneven and crooked, but since the thread was strong and used double the dolls held together when stuffed with old rags. For the women- and girl-dolls pieces of cloth were gathered around the middle for skirts. Then the teacher fastened a string to the head of each doll, and the children handled their dolls by this one string. The dolls were now marionettes. The children moved them along a table top and enacted little plays which they had made up.

Older children can make marionettes in much the same way, but they can understand that the dolls should have very long arms and legs and should be stuffed loosely. The arms and legs can have a seam at the halfway point so they will bend like elbows and knees. Clothing can be made for the marionettes as one makes doll dresses. Now strings can be attached to the wrists (so the motion will be hands following wrists) and the two strings are fastened to the ends of a stick about six inches long. The operator controls the hands and arms of the marionette with this stick in one hand and the head-string in the other hand. The weight of the puppet is always on the head string.

Children can give plays and have a great deal of fun with these three-string puppets. The hands can be raised high above the puppet's head, or they can be dropped to their sides. By tilting the stick on end, one puppet hand can be raised high while the other hangs down.

After operating the three-string puppet for some time, the pupils can attach leg-strings. These leg-strings are fastened to a six-inch stick and operated with one hand, which means that the head-string and the hand-strings must now be operated with the other hand. A stick for the head-string is fastened to the hand-stick at right angles, forming a T. The head-string is at the base of the T.

It is still possible to raise, lower, and tilt the hand-stick while the head-string keeps the marionette from falling to the floor.

The strings for the feet are fastened at the knees, thus giving a natural knee action. By raising and lowering the knee strings the operator makes the marionette jump up and down. By tilting the stick the feet go up alternately and give the impression of marking time. Now if the operator will walk forward while he keeps the feet of the marionette going up and down, it will give the impression of the marionette propelling himself forward of his own volition, which of course he can never do. Many would-be puppeteers spend much time trying to make the puppet walk. All you can do is move his feet up and down, and do the walking yourself.

In the same way the puppet seems to be dancing to music if the operator will jiggle him up and down and rock the knee strings in time with the music. The effect is surprising, and the uninitiated will consider it the work of many months of practice.

Along with making and dressing marionettes goes the writing of a suitable play. Make the play one where the actors perform super-human feats, such as jumping over lamp posts, etc.

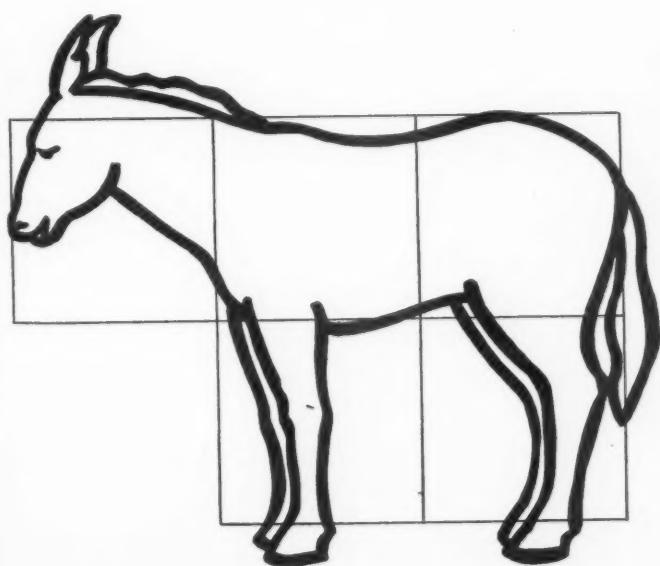
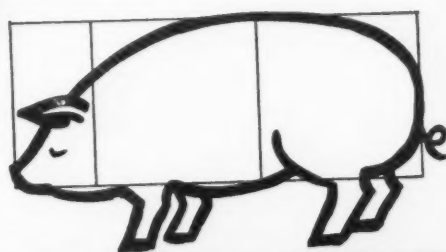
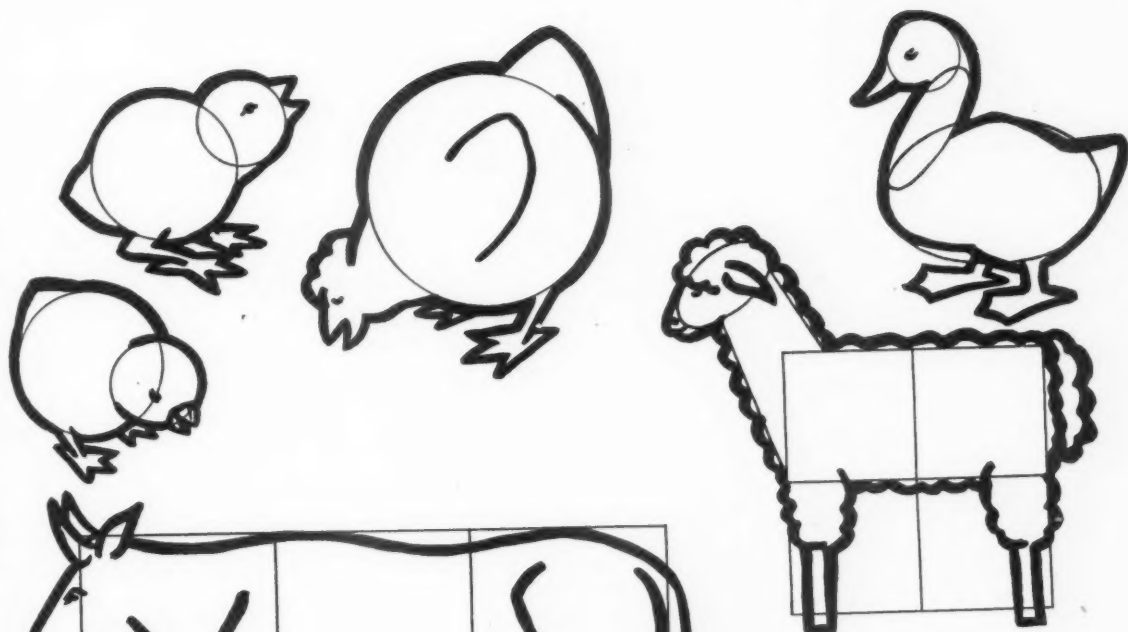
Making and furnishing a stage is another intriguing project.

But do not think that one must carry the work to the extent of giving a play in order to enjoy a puppet. Anyone can provide a great deal of fun for himself and others just by making and manipulating a single puppet.

## Farm animals

FACING:

*By using squares and circles, children can easily learn to draw animals like those in the picture on the facing page. Children who cannot draw the squares and circles can trace them by outlining patterns of various sizes furnished them. Encourage them to use their imaginations in adding the extra lines and curves. Such pictures can be used as borders and covers for booklets.*





# Too many cats

A special game for the Halloween party  
and an attractive party centerpiece are  
described by E. Ann Brush

Giving a Halloween party? Here is a party centerpiece that will please the eye and a game that will keep children amused and entertained long after refreshments have been served.

For the favors you might have small baskets filled with mints. These can be made of paper drinking cups, cut to size, given a handle and trimmed with parts of Halloween napkins.

Place a basket (a little larger than the favor baskets) in the center at each side of the centerpiece. These are for the "discarded" cats. At each end of the centerpiece place a smaller basket with folded white and orange strips of paper on each one of which you have written the words given in the list which follows.

Each child is given the same number of cardboard cats. The object of the game is to get rid of them. For instance, one child picks a slip of paper on which is written "Ghost." Within a given time this child has to

recite a ghost poem or describe a ghost scene from a play or story. If he fails he retains all of his cats. If he puts on a "ghost performance" he puts one of his cats into the discard basket.

The guest who first disposes of all his cats wins the game and, perhaps, a prize.

Each child, of course, gets more than one chance to pick the slips.

WORDS TO BE DRAMATIZED:

ghost	cats
haunted house	chattering teeth
skeleton	creepy
owls	crawling
shrieks	lion
howling dog	frozen with terror
scary noise	ghostly laughter
eyes in the dark	the "Shadow"
weird sound	coyote
witch	erie sound
hearing something	"downstairs"!
going "upstairs" in the dark!	
seeing a mouse!	

The centerpiece base is 25 inches long and 9 $\frac{1}{2}$ " wide. It is made of corrugated cardboard, padded, and covered with thin material so that crepe paper may be fastened to it with pins or Scotch tape. Our centerpiece is covered with light green crepe paper, trimmed with a fluted orange ruffle.

The cardboard pumpkin, painted with watercolor is 7" high and 9" wide. It rests on a stand made of cardboard 4 $\frac{1}{2}$ " long and 1" wide. This is folded in the center and spread out to form a V. Then a slit is made on each side, deep enough to hold the pumpkin.

The witch is made of three pipe cleaners. The head is covered with pink tissue or crepe paper. The cape is black, the skirt light green. Make the hat by twisting thin cardboard

(Continued on page 36)



# The Eve of Halloween

This play by Victor Sharoff

has real dramatic possibilities and

will be easy to "put on."

## Characters

ELLEN.....A brave young girl  
MARY.....Friend of Ellen  
ROBERTA.....A young girl  
BETSY.....Friend of Roberta

NO OWL EYELESS

TWO STRING CHING

KUBLAI-KHAN FROM

XANADU

Three magicians

Six (or more) other girls to act as spirits. (Boys may be substituted for any or all the girls.)

TIME: Halloween Eve.

SCENE: A street in front of a haunted house.

Two girls come on the stage with masks in their hands and white sheets over their arms.

ELLEN—Here we are, and the sun hasn't set yet.

MARY—I think we're silly.

ELLEN—You aren't afraid?

MARY (hastily)—Oh, No! No! No! I'm not afraid.

ELLEN—You know there may be something in it.

MARY—It's just superstition.

ELLEN—Super what?

MARY—Superstition; that means believing things which aren't so.

ELLEN—Maybe it is and maybe it isn't but I read it in my brother's college book. It says people used to believe that at exactly seven o'clock on Halloween Eve people could see the witches and elves and fairies if they said the magic words.

MARY—Used to believe.

ELLEN—Well, we're just trying it out.

This is Halloween Eve and it is almost seven o'clock, and we do know the magic words, and this is a haunted house.

MARY—It isn't a haunted house. It's just a broken-down old house in which nobody lives.

ELLEN—Everybody calls it "the haunted house."

MARY—I say it's silly.

ELLEN—Even if we don't see any elves or witches, we might frighten some other girls who come here tonight.

MARY—That's an idea. Maybe we might. But probably nobody will come.

ELLEN—Don't be *too* sure. Put on your ghost suit and then I'll say the magic words.

(Mary and Ellen put on white robes and adjust their masks as seven chimes are heard.)

MARY—It's seven o'clock.

ELLEN (reciting slowly)—Abra-cadabra; Ca-dabra-Abra; Snufa-Li-doofa-Soofa; North, East, South, West; It's elves and witches that I quest.

MARY (after a pause)—Now I feel more silly than I felt before. If that is possible.

ELLEN (dramatically)—S-sh . . . I see somebody coming. I'm going to make some weird sounds. (Ellen imitates the meowing of a cat. After a short pause she begins to intone in a loud, eerie voice.) Now-w—Now-w—Now-w-w. Gather round-d-d—Gather round-d-d-d. (Two children dressed in Halloween fashion enter.)

ROBERTA (speaking in a very mysterious and low voice to Ellen)—Are you the Witch of Endor?

ELLEN (answering her in an eerie voice)—I am! I am the Witch of Endor!

BETSY—Can you tell us the way to Zero Skeleton Avenue?

ROBERTA—It's near Graveyard Boulevard.

BETSY—Quite close to Hangman's Alley, which is next to Bloody Creek.

ELLEN—Certainly I can. We have all the Mortals we have captured shivering there.

ROBERTA—Have we set the mice and toads on them yet?

BETSY—Do you think the Witch's Dance has begun yet?

ELLEN—I hope not! There will be the devil to pay if it has.

MARY (disgusted)—This is ridiculous! Who is trying to fool who around here?

ELLEN (ignoring Mary)—The fire must be already lighted. Ha! Ha! Ha! Ha! Soon the merriment will begin. All witches, and elves, and the dead from all the graves.

MARY (insistently)—You three panic me.

ROBERTA (to Ellen)—Who is this spirit you have with you who seems to doubt our words?

ELLEN—She's no spirit. She's a witch friend of mine.

BETSY (snatching Mary's mask and exposing Mary's face)—She's no witch! She's a mortal. Another victim for our fire.

ELLEN—My! My! This is terrible! And I thought she was a witch.

MARY—I say stop it! This has gone far enough! You aren't gnomes or witches or elves, and you know it. This is the *silliest* thing.

ROBERTA—Ha! Ha! So you think we aren't witches! You'll soon change your tune, my silly mortal!

(Continued on page 44)

# Halloween Haunts

Imogene Knight  
gives instructions  
for making  
animated witches  
and ghosts  
to haunt your  
schoolroom.

The picture below shows a finished "haunt." The sketches on page 11 show the steps to use in making the witch. Young children will succeed in making this interesting Halloween item.

Trace, cut, and color the witch head (page 11). Cut slots in the drawing where the eyes go. Paste cellophane under these eye holes. Now cut out a copy of the stick with the eyes at the end (upper right, page 11). Punch a hole in nose and in the eye handle as indicated. Place eyes under the hole cut in nose and put a paper fastener through the hole from the front. Do not fasten it too tightly or it will not move easily. Fold and paste the hat and hair together at the edge only.

Make the cape of black paper (lower left, page 11). Fold through the middle and then on either side as shown. With the fold on the inside, cut off about  $1\frac{1}{2}$ " of the top point to make a place for the eye handle to go through. Paste the

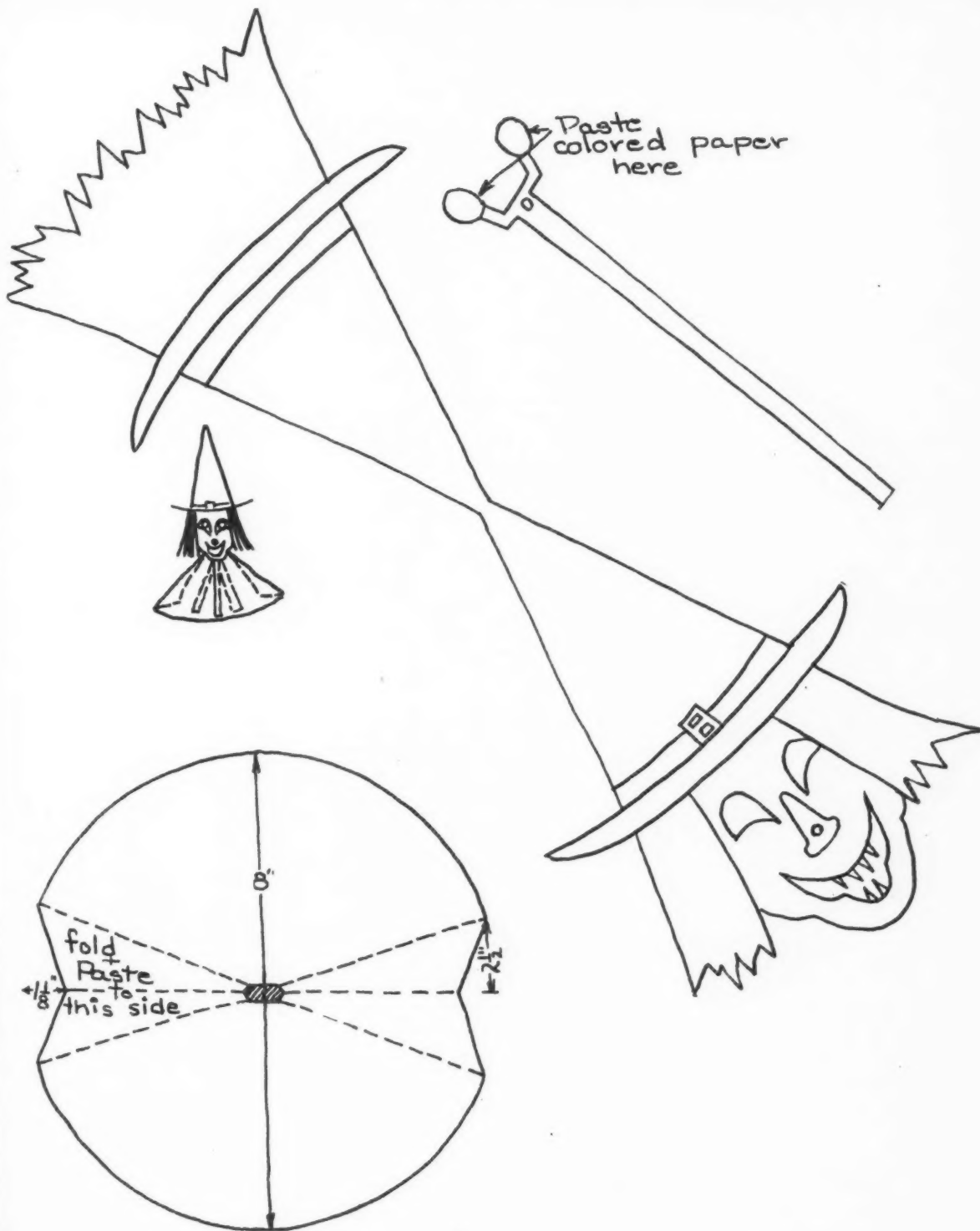
chin of the witch on front of cape and bottom of the hair on the back.

Decorate the cape with colored strips of paper, colored dots, or let the child decorate it as he wishes. Move the eye handle, and the witch will move her eyes.

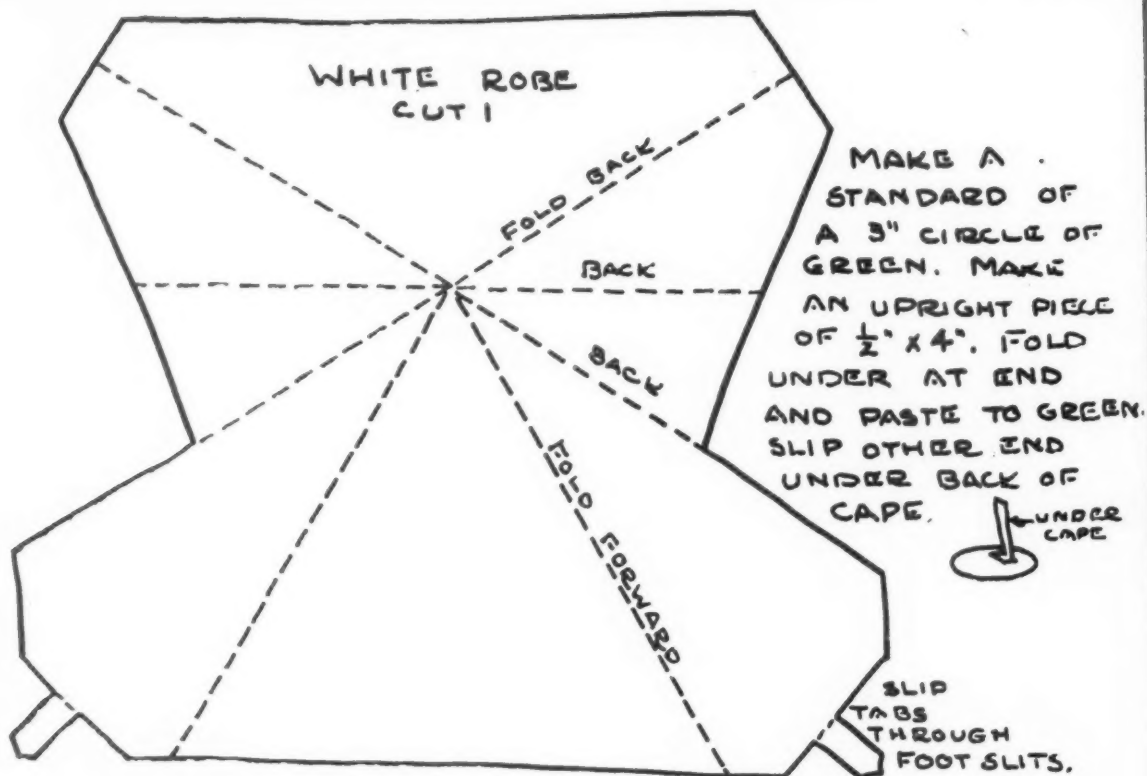
The diagrams on page 12 show how to make a pumpkin-head haunt. This project may be used in a creative manner for the upper grades. Allow the child to draw and paint or color a witch head, pumpkin head, or cat head. He should make the head double so that it can be folded. Older children will use their imaginations more freely when using colored paper and scissors without drawing first.

The mouth, eyes, and other lines on the head should be cut out as slots. Do *not* cut out a slot for the nose. Paste colored paper under all the slots except the eyes. For the eyes follow the procedure explained above for the witch. The eyes must fit the holes that have been cut.





*These sketches show how to make the witch-head haunt illustrated on the facing page.*



MAKE HEAD BY FOLDING IN CENTER + CUTTING FEATURES. PASTE COLORED PAPER OVER OPENINGS.

PASTE FEET TO STANDARD.



**HEAD-ORANGE**



*These sketches show and tell how to make the pumpkin-head haunt described on page 10.*



# Halloween fun

Helen Kitchell Evans tells how to  
make masks and costumes—and goblins, too.

## Goblins

No Halloween should pass without the fun of free-hand goblins. Take a large sheet of newsprint. In fact the printed page will work almost as well as the clean sheet. Fold it lengthwise.

Tell the child to use the entire length of the paper. He will have to try many times before he realizes that the entire sheet is to be used. Many children will just cut a small figure from the center of the paper.

After many trials the final goblins will appear and the happy child feels rewarded for his efforts.

The goblins in the illustrations were cut by children in grade one.

After the goblin is cut, the child paints it according to his own desire. A story read just before this art period will often give the children good Halloween ideas.

These weird creatures amuse the children of all grades when placed in the hall for everyone to see.

## Construction Paper Masks

These masks are easily made by children in the lower grades. These shown were made by a boy in grade three. First grade children enjoy cutting them, however. They can not do as well but certainly profit by

the free-hand work.

A sheet of construction paper is folded and then the child cuts the shape desired, visualizing just half of the face as he cuts. Some of these masks have eyes that have been cut. Other features are also cut out, as in the first, second, and third masks of the top row and the second, third, and fourth of the bottom row in illustrations. Mask four of the top row and mask one of the bottom are all made with crayons. After the mask has been cut, the child draws the desired features on one half of the mask. The crayon must be heavy. Then he folds the other half over the design. By rubbing hard the pattern will show on the other side. Then the rubbed-off pattern is colored to match the other side of the face. Thus the finished mask is balanced, with all features and designs in correct position on each side of the face.

## Paper Bags for Masks and Costumes

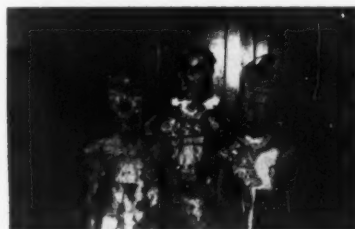
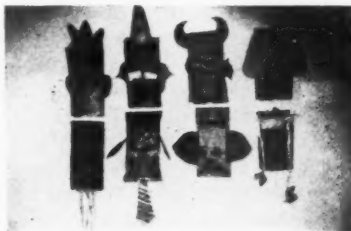
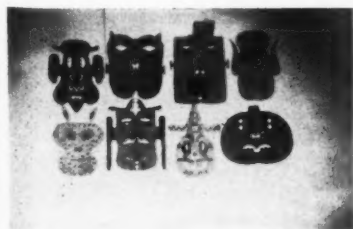
Although the paper bag mask is nothing new, each year children have different ideas. These masks show some of the creative work of children in grade one. The ears, hats, tie, and the feathers of the Indian were made



of construction paper. The pigtails and hair were made of braided crepe paper. Crepe paper bows are on some, too. The features were painted with tempera.

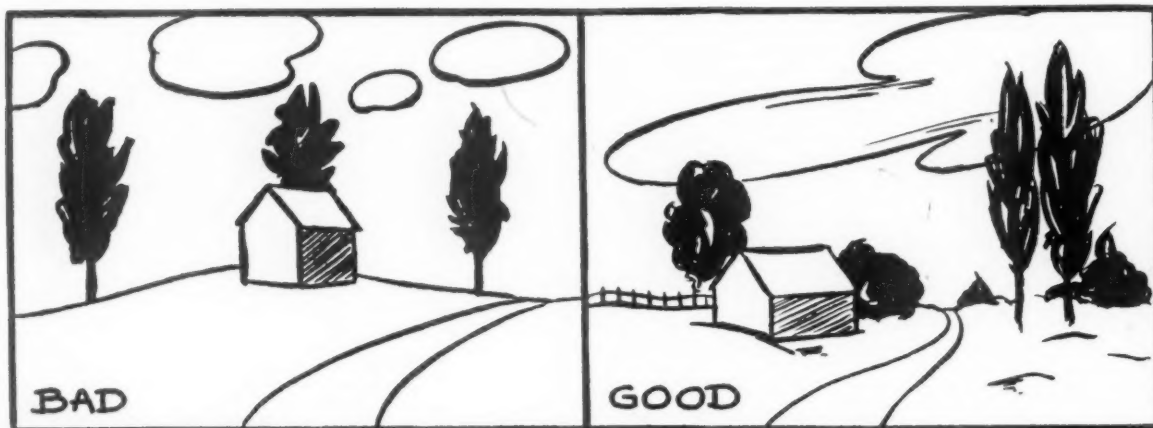
Paper bags from the cleaners were used for the costumes. These, too, were decorated by the children with tempera paints and crepe paper. The children were encouraged to try a definite pattern, but many just painted with no idea of form. Still it was creative work and they were quite proud of their costumes.

These colorful costumes make quite a showing in an assembly program. The children march in to weird music, take off their masks, and sing a Halloween song. Then they put on their masks, do a goblin dance, and march out through the audience to their rooms.



# Outdoor sketching

Ruth Parsons gives some pointers  
on how to make the sketching trip  
and the sketching successful.



Before the class ventures forth, full of courage, on their sketching trip, the teacher has several discussions with them. She must stimulate them so that they will go out in a spirit of adventure, prepared to create something which they felt was exciting or beautiful. Classes differ greatly, not in potential ability as much as in confidence and courage. Some have had good training and encouragement before and will be eager for this experience. Others may not be ready at once but may be frightened at the prospect. In that case the teacher must arouse their interest and give them a desire to create an interesting scene so that others can share in their joy.

Showing the class good pictures from magazines or reproductions of famous pictures will arouse their interest. Discuss with them what the artist was trying to do and what mood the picture portrays. Ask them

to look at their own neighborhood and pick out something that they like. Soon their eyes will be much keener. They will tell you what they saw coming to school, or the strange sky when a storm was rising. They may be excited about what they saw and wish to show it on paper. Then they are ready for a sketching trip.

Now that they are keenly interested you can prepare them further by discussing a few important facts that they must keep in mind in order to make a good sketch.

## Composition and Balance

You must simplify. Do not try to paint the whole countryside. Draw a small rectangle the same shape as your sketch-to-be. Draw a rough plan of your idea. See if your lines and masses carry the gaze into the picture. See if you have a center of interest with the other masses subordinated. Don't leave large unbro-

ken spaces in your picture; bring a tree across your sky space or a telephone pole or interesting clouds. If people are the center of interest they will be in the foreground and the houses and landscape will be arranged to lead the eye to the figures. If shacks or houses are the center of interest they will show strong contrasts in light and dark, and the landscape will be composed to lead our eye to the buildings. Do not make your masses symmetrical. Move a tree over if it will improve your composition. Shadows from objects sometimes help to break a space and help with the composition. The shadow will not be flat but will follow the contour of the ground or house on which it falls. It might fall on a bumpy field or go down a ditch and up on the other side. When your little sketch looks right, draw your real sketch.

## Color

Use your color boldly. Color the big masses first. Use strokes going in the shape of the movement of the large masses. Don't go over the color if you want your picture to be crisp and powerful. Put in the darkest and lightest parts last. Remember that light masses show up strongly when next to dark and vice versa.

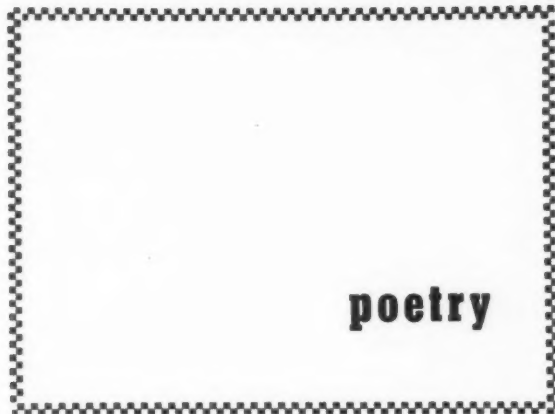
## Value

Some parts of the scene are near you; others move back, carrying your eye to the horizon. The color helps to give this illusion. The grass, trees, and objects in the foreground will be strong in color. Buildings will have strong, brilliant color where the sun falls on them, and strong cool complementary color on the shadow side. As trees and objects move back into the picture they are not colored as intensely. The color will be greyed or be bluer. The sky will get paler as it comes to the horizon, the fields will get paler and greyed as they recede; far away groves of trees will be a pale, purplish green. Remember that warm colors come forward and cool colors recede.

## Materials

Use water color if the students have used it before and can handle it quickly; otherwise use good wax crayons. With either paint or crayon you can have a strong sketch if you use vivid color and strong contrasts. Don't make a scene that is colored weakly and therefore looks dull and uninteresting.

After your trip take the next art period to see and discuss the sketches. The teacher must be wise and direct the criticism so that everyone gets enough encouragement to spur him on. Pick out examples of good composition, color, value, and mood. Put the best pictures up as an exhibit on your bulletin board. Don't expect perfection in the results of this first trip. Get the children to feel that they have learned from their errors, and will now be able to go out on a second trip better able to make a fine sketch. Encouragement and recognition as well as kindly constructive criticism should be given by the teacher after every creative attempt. Their sincere interest and joy in accomplishment will repay you.



## poetry

### The Autumn Rider

*Belle D. Hayden*

Jack Frost went riding, riding,  
One late October night.  
Upon his steed so dazzling . . .  
And oh, the moon was bright!

He carried all his brushes,  
His easel, and his paint,  
And decorated windows  
With scenes so sweet and quaint.

He touched the trees in passing,  
And made them bow their heads;  
And changed the leaves' apparel  
To orange, browns, and reds.

He breathed upon the brooklets  
And chilled the waters there;  
He nipped the flower gardens  
And left them dry and bare.

He pinched the waiting chestnuts  
Until they burst their coats,  
And matched the wind, in singing  
Its shrill and noisy notes.

And then, with mischief ended,  
He galloped through the dawn.  
But folks next morning found his  
trace

On house, and field, and lawn!

### Beware

*Dorothy Morrison*

Beware! Beware of the Halloween  
cat.  
For he's a difficult beast to scat.

If you try to sweep him out of your  
room  
He'll go for a ride on your own corn  
broom.  
If you make your face look fierce  
and grim  
He thinks you're a witch making eyes  
at him.  
So if he comes looking wild and  
scary,  
With eyes all bright and green and  
glary,  
Remember that the Halloween cat  
Is a very difficult beast to scat!

### Jack-O'-Lantern

*Dorothy Morrison*

Jolly yellow pumpkin  
Growing on the vine,  
Jolly yellow pumpkin  
Please will you be mine?

I'll take my shiny jack-knife  
And cut you from your place;  
I'll do my best to carve for you  
A very funny face.

With jack-knife cutting here and there  
And digging deeply in,  
I'll make a wide and toothy mouth  
That shows an evil grin.

And when you're full of candle-light  
I'll set you on a post —  
You'll take your place on Halloween  
As comrade to a ghost!

# Samuel de Champlain

He was  
a friend  
of the Indians.

In October everyone thinks about the men who first discovered and explored the New World. Columbus, Balboa, Cortez, Amerigo Vespucci, and many others were discussed. But, perhaps, not enough thought is given to the gallant French explorers who came to a land inhabited by more hostile Indians, a land of cold winters and many hardships not encountered by those who explored the southern part of what is now the United States, Mexico, and South America.

Among these heroes of the New World, none is more revered by Canadians, especially, than Samuel de Champlain. Not a perfect man, yet Champlain helped make the flag of France for a time the flag flown over all the northern part of North America. Samuel de Champlain is rightly called "the Father of New France."

Champlain was born near the Bay of Biscay in France and learned as a boy the rudiments of navigation. Several times before he came to Canada he had made voyages into unknown lands and once he had visited Mexico and the West Indies. Four years after his Mexican expedition, Champlain first came to the great gulf of the St. Lawrence River which he explored, traveling down that river as far as the rapids near Montreal (or, more properly, what we know now as Montreal).

During this trip, Champlain established friendly relations with the In-

dians living on the banks of the river and in the forests which extended on both sides of it. He brought knowledge of medicine with him as well as other of the white man's wonders which the Indians appreciated. The Indians became the friends of Champlain—friends in the true sense of the word.

After a time the Frenchman and his party went back to their homeland only to return in 1604 with the man who had been chosen by the King of France to found a colony in the New World. Champlain was to guide the expedition to a favorable site for the colony. However, this venture was not successful and the party returned to France.

Later, with a band of fur traders, Champlain again voyaged to America. This time, during his explorations, he visited the lake which has since been named for him. While Frenchmen did not appear to be very good settlers in the days before the Pilgrim Fathers landed at Plymouth, still, by their friendly attitude toward the Indians, they became excellent fur traders. To this day, descendants of these first traders still engage in that work. They are known as "voyageurs" which comes from the French word meaning to travel.

It is too bad that Champlain, "the Father of New France," should have been the one to plant the seeds for the fall of the power of France in

(Continued on page 38)





"Thank you, Mary. Your committee has done a good job." David was presiding for the first time since he had been elected president of the Maple Street Good Citizens Club.

The G. C. C. (as the children called it) was holding its weekly meeting in the club room—a corner of John's basement, curtained off and furnished with a table, two chairs, an old couch, and some pictures, contributed by the mothers.

Mary had just reported that the Clean-up Committee had picked up all the stray paper in the neighborhood, and that John and Bill had offered to keep old Mrs. Brooks' leaves raked up.

"Is there any new business?" David asked in a grown-up manner.

"Yes, Mr. President." Dorothy was on her feet. "You know it's just three weeks until Halloween, and I've been thinking that good citizens should find something better to do on that night than run around having fun at other people's expense. Why couldn't this club plan a Halloween party that would be real fun?"

"Sissy stuff." Jack waved his hand in disgust. "Too tame for me!"

"It doesn't have to be tame," Bill spoke up quickly. "We could make it a really big thing."

"Yes, that's what I had in mind," Dorothy explained. "Not something for our little bunch alone, but a party for all the kids in town. Maybe our parents would take a hand and get the school gymnasium for it."

"It would be fun to decorate it," Alice spoke up, "and we could plan games and stunts."

"Yes, and we'd want plenty of refreshments!" Bill added.

"Doesn't sound too bad," Jack finally agreed. "Why not go all out and have a parade, too? That would start it off with a bang!"

So it came about that Dorothy and Jack and Bill were named a committee to take their suggestions to the P. T. A. and ask the parents to sponsor the party. From then on, plans grew like mushrooms.

On the day before Halloween, boys and girls were busy bringing cornstalks, pumpkins, and branches with bright autumn leaves to the school. Some children carved frightful faces in the pumpkins and turned them

into jack-o-lanterns. Others decorated the "gym," transforming it into a wonderland.

"Do you think many will come?" Dorothy asked anxiously of David.

"The way everybody's talking and looking at the posters Bill and Jack made for it, I'd say the whole town will be here," he answered. "They'll try to capture one of those prizes for the funniest or most original costumes."

By 7:30 on Halloween night, the town square was filling with strange creatures who might have come from another world. Some were funny, some beautiful, some grotesque.

There were clowns and gypsies, pirates and Indians, witches and bats and ghosts. There were small people from Mother Goose Land: Jack (with bandaged head) and Jill, Bo-peep, Little Boy Blue, Wee Willie Winkie (with a flashlight candle), and Mother Goose.

There were children of many lands: Dutch, Norwegian, Hawaiian, Chinese, Spanish, and Mexican. There were a cat and a mouse, a frog, a rabbit, and even a donkey whose legs looked as if they belonged to two boys and whose tail resembled a piece of rope.

There was Cinderella and the prince, a fairy princess, a queen and her maids. There was a little gnome-like man in a tight-fitting suit, with a hump on his back and a long-flowing beard, who leaned on a cane.

Fathers, wearing official badges, lined them up. The band began to play, and the parade was off. Three times around the square they went, to the cheers of the elder citizens, past the judges' stand, and then up Elm Street to the school.

As they entered the "gym," numbers from one to ten were pinned on each child, so that they might know to which group they were to belong for games.

Someone banged for order, and the judges announced the winners. A boy representing a huge bug was judged the most original. His suit looked as if it had come out of his mother's piece bag, but as he went up to receive his prize, his wings flapped gayly and two green light bulb eyes flashed on and off.

(Continued on page 39)

# The G. C. C. plans Halloween

This story should  
give your pupils

ideas for

planning

a harmless

Halloween.

By

Vida J. O'Hara





# Halloween Decorations

These designs by Velma Zimmerman may be arranged in a variety of ways to make a gay border or window decoration.

All that you will need to make these Halloween decorations are scissors, paste, construction paper (orange, yellow, green, black, brown), and a little imagination. The children can do the work. Whenever possible, let them draw the outlines freehand without tracing.

## Jack-o'-Lantern

Trace the picture of the Jack-o'-lantern on orange construction paper. Outline the lines of the pumpkin with red-orange or brown. Trace the eyes, nose, mouth, and leaves shown below as directed. They are to be pasted on this picture. When the paste is dry, cut out the picture carefully. It will make an attractive window decoration.

Trace the patterns of the eyes, nose, and mouth on yellow paper. Outline them with green. Cut them out. Put paste on the back of each, and place them on picture of the orange Jack-o'-lantern.

Trace these leaves on green paper. Outline with brown or dark green. Cut out the leaves in one piece and paste them on the orange jack-o'-lantern.

## Cat

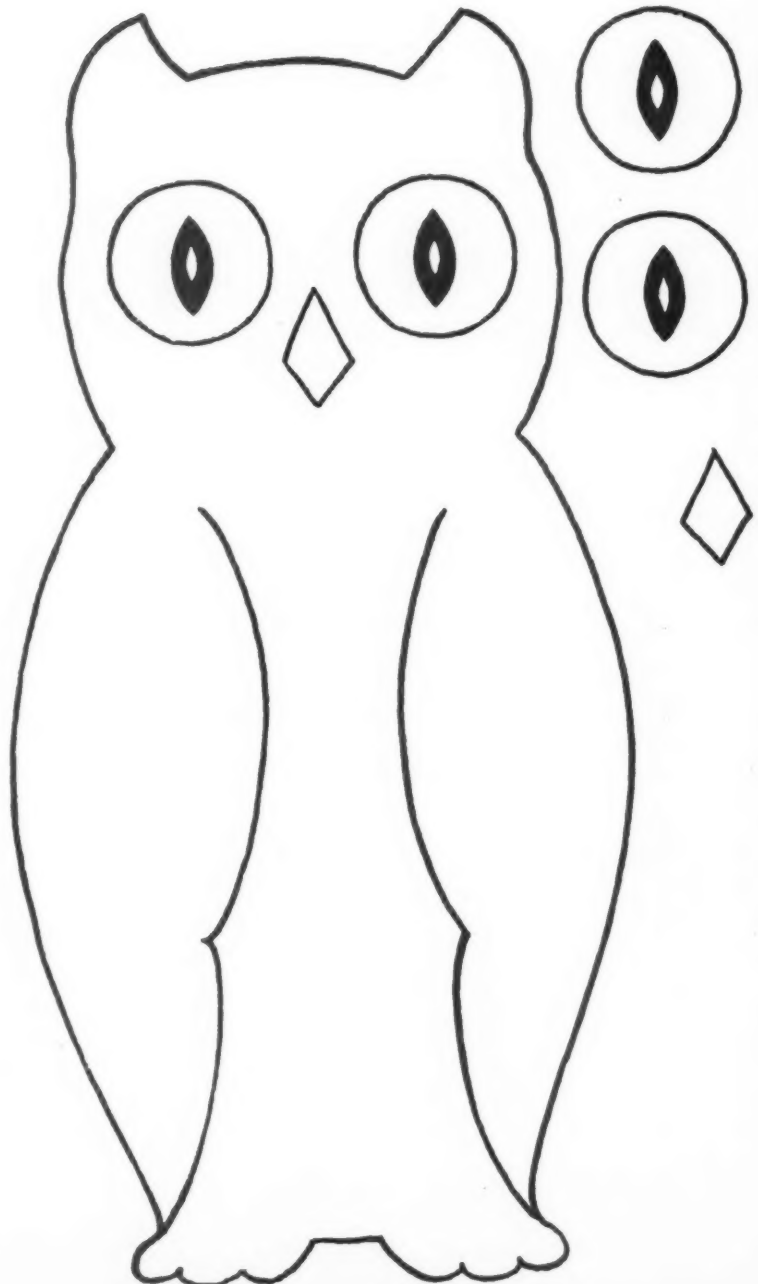
On page 20 is a Halloween cat to make on black paper. Trace the outline on black paper and cut out. After you make the eyes and nose, paste them in place on your black cat.

Trace the cat's eyes on yellow paper. Outline them with green. Cut them out and paste on the head of the cat.

Trace the eyes on yellow paper. Outline them with orange. Cut them out and paste on black cat.

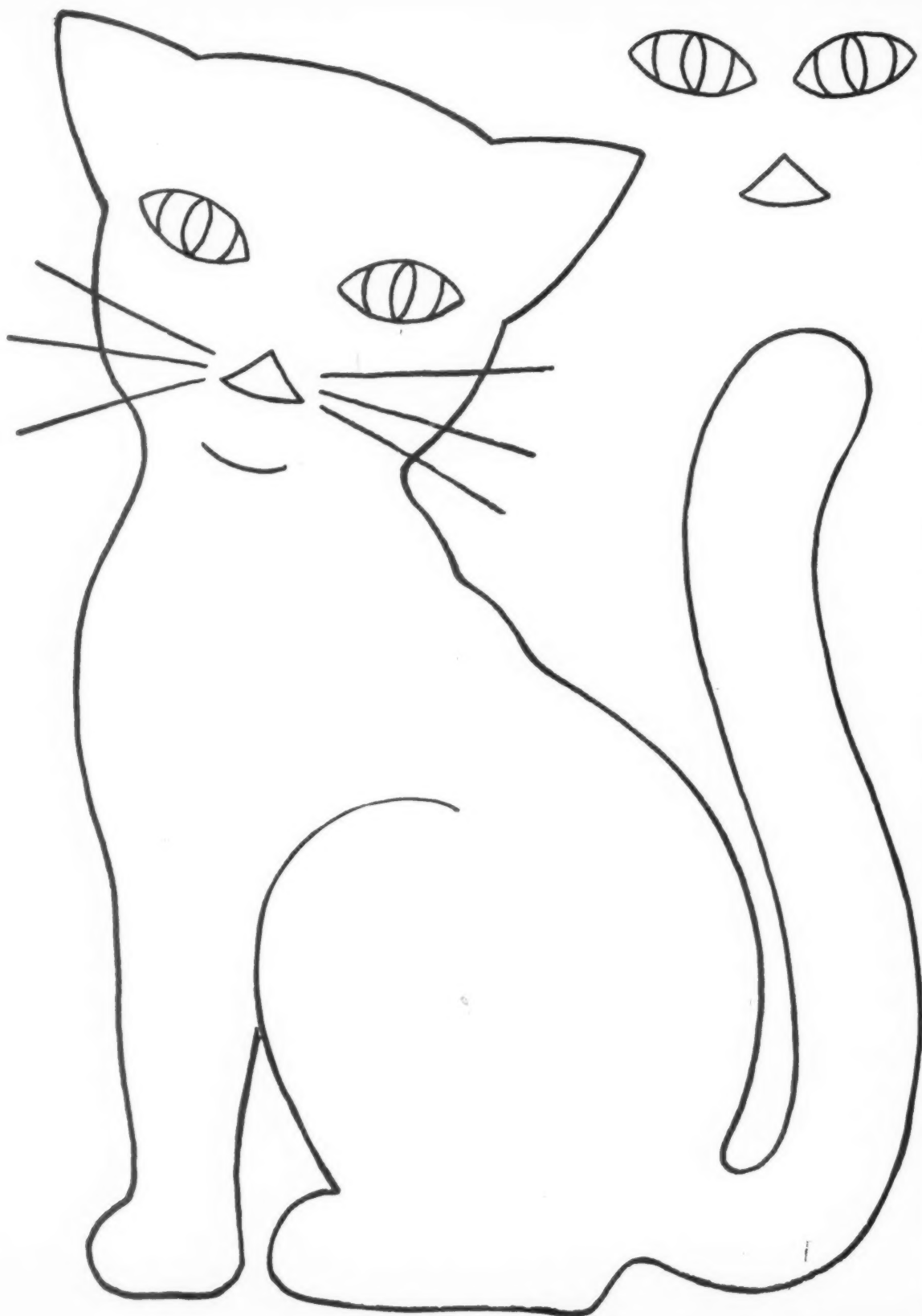
## Owl

Make the owl out of brown or black paper. Trace the pattern of  
(Continued on page 36)



be  
gay  
on.







# Columbus Day ideas

An interesting group of activities to give vitality to the observance of Columbus Day.

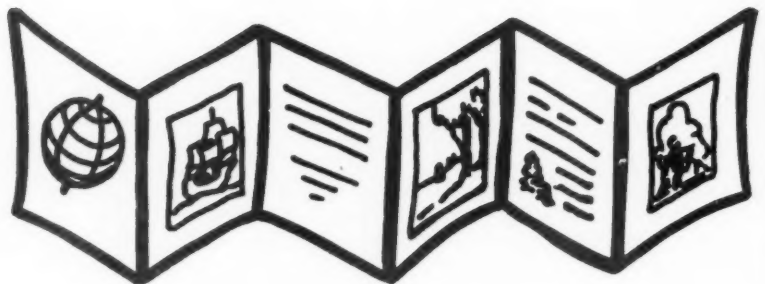
Columbus Day, October 12, should be observed by appropriate activities. The suggestions on these three pages should be helpful.

## Collapsible Folder

Let the children copy or trace the picture of the Santa Maria shown below. The three designs can be used to decorate the sails. The picture can be placed in a booklet, on the bulletin board, or in the collapsible folder described below. The other pictures can be used in the same way.



Make a collapsible folder by cutting a long strip of colored paper or plain wrapping paper. Fold back and forth, so as to make a collapsible folder. After coloring and cutting



out the illustrations, paste them on alternate pages of the folder, writing a story about each illustration on the opposite pages.

Draw pictures of other events in connection with the discovery of America, such as: Columbus and Queen Isabella, the Voyage, etc.

Paste them on the back pages of the folder.

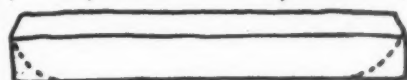
## Model of Santa Maria

Building the Santa Maria, Columbus' flagship, will appeal to all students from kindergarten through the intermediate grades. Smaller models

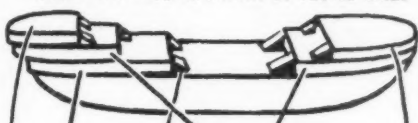




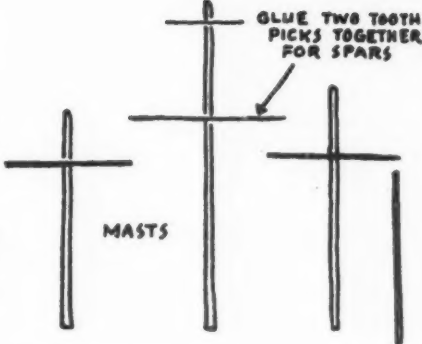
7 <sup>3</sup>/<sub>4</sub>" LONG  
 3/4" THICK 1 <sup>3</sup>/<sub>4</sub>" WIDE



HULL  
 ROUND OFF ENDS AS SHOWN BY DOTTED LINES



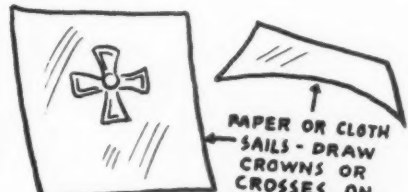
STEPS



MASTS



CUT SPOOL IN HALF AND SLIP OVER AND GLUE ONTO MAST. LET SPOOL REST ON SPAR



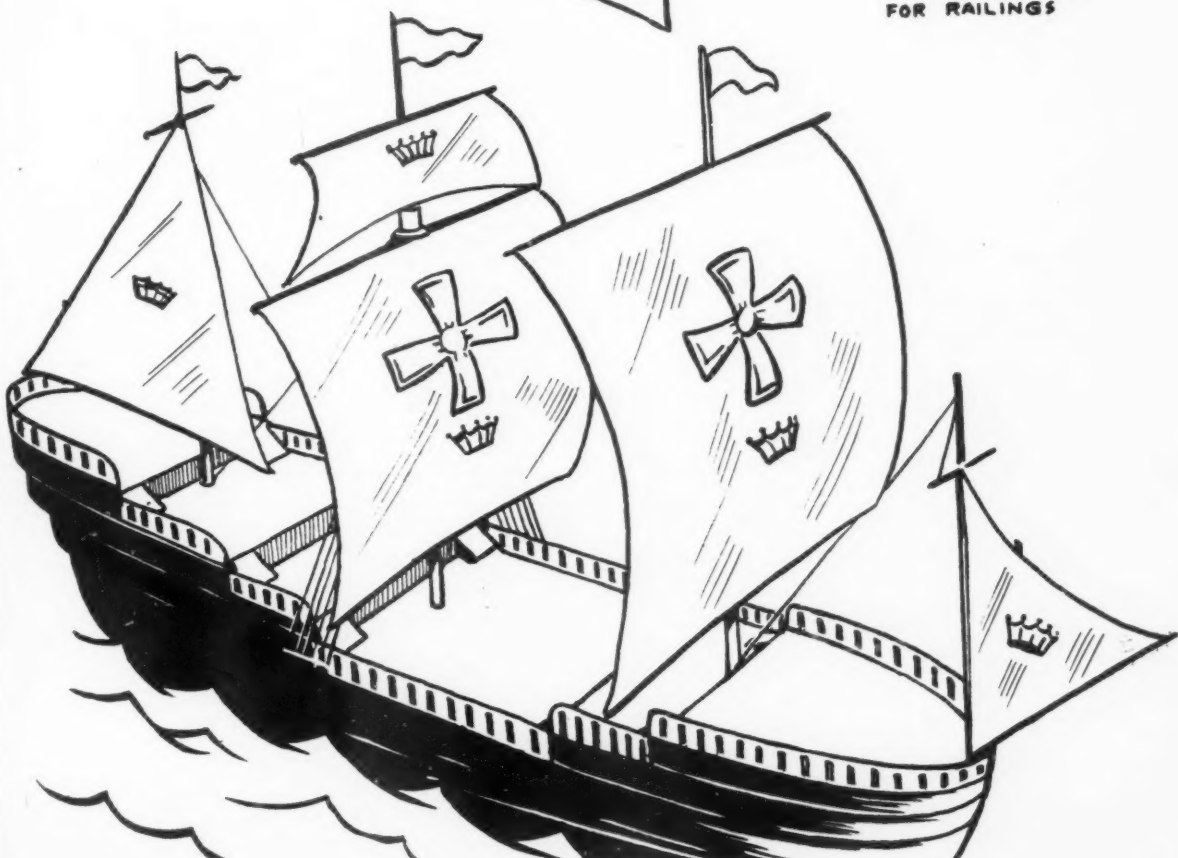
PAPER OR CLOTH SAILS - DRAW CROWNS OR CROSSES ON SAILS BEFORE FASTENING ONTO MASTS



WHITE COTTON THREAD FOR RIGGING



STIFF CARD BOARD FOR RAILINGS



# THE VOYAGES OF COLUMBUS

MAKE A LARGE MAP SIMILAR TO THIS ONE AND USE IT AS A BACKGROUND FOR COLUMBUS DAY PROGRAM, OCTOBER 12. THIS MAP MAY BE INCLUDED IN A NOTEBOOK OF STORIES AND SKETCHES ABOUT COLUMBUS. COLUMBUS FIRST SET FOOT ON THE NEW WORLD AT THE LITTLE ISLAND OF SAN SALVADOR.

North America

South America

Atlantic Ocean

Pacific Ocean

Gulf of Mexico

Caribbean Sea

Bahamas Islands

San Salvador

First voyage 1492-1493

Second voyage 1493-1494

Third voyage 1498

Fourth voyage 1502

MAKE A LARGE MAP SIMILAR TO THIS ONE AND USE IT AS A BACKGROUND FOR COLUMBUS DAY PROGRAM, OCTOBER 12. THIS MAP MAY BE INCLUDED IN A NOTEBOOK OF STORIES AND SKETCHES ABOUT COLUMBUS.

# Three organizations work together



may be made to represent the Nina and the Pinta, Columbus' other ships. See page 23 for pictures and diagrams.

For the primary grades and for kindergarten, build the ship from regular blocks. This will not give it much of the graceful shape of the ship you see pictured, but it will allow the child's imagination to work and the results may surprise you. The number of blocks used may be decreased in size as they are built up so that some of the shape will appear.

Older children will want to make this boat according to the directions and diagrams given. First obtain a piece of soft wood  $7\frac{3}{4}'' \times 1\frac{3}{4}'' \times \frac{3}{4}''$ . Then, using a penknife, round the ends of the wood as shown in the diagram. This forms the hull. To build up the decks, glue additional pieces of wood graduated in size. The railings may be made from stiff cardboard and painted with poster paint or colored with crayon. The masts are toothpicks and the sails are white cloth or paper. If cloth is used, the sails may be sewed to the masts; if paper is the material, the

sails should be glued. Before fastening the sails to the masts, however, sketch the crowns and the crosses on the masts. Then color with crayon or chalk, or paint with poster paint. The wooden hull and decks of the ship may be either enameled or painted with poster paint. If the latter medium is used, be sure to give the ship a coat of white shellac to preserve the color.

This simple woodworking project might well form the basis for a contest. Let all the students—singly or in pairs—start to make models of the Santa Maria. Give them the basic directions as they appear on this page but tell them that they should try to improve the model in any way they think will be best. Tell them to find pictures of the Santa Maria and to try to make their boat look like the best picture they see. This will stimulate independent research. After all have been completed, hold an exhibition in the room. This might be done in connection with a program for Columbus Day. The parents will be invited and, besides seeing all the model ships, there will be a Columbus Day play, perhaps a round table discussion of the difficulties and problems of Columbus in finding the New World, and any other form of entertainment you can devise.

The children will enjoy making these models when they have some definite use for them firmly in view.

## Columbus' Voyages

A large map like the one on page 24 can be made on wrapping paper and placed on the wall.



The Association for Arts in Childhood was organized fourteen years ago "to cultivate appreciation of the arts among children and to foster their creative expression in the arts." It has never lost sight of that goal.

Teachers, parents, social workers, editors, librarians, creative artists and writers are numbered among the membership. All have worked consistently toward the enrichment of individual experience and group living for children.

This Association is the sponsor of *Story Parade*, a literary and pictorial magazine for boys and girls. In joint work with the Arts Cooperative Service of New York and the Intergroup Education Committee of Nashville, the Association publishes *Arts in Childhood*, quarterly bulletins to help adults in their work with and for children at home, at school, and in recreation centers.

The Arts Cooperative Service, founded twenty-five years ago, is an educational clearing house for all those interested in an active type of education, in which the arts are considered an essential and integral part of all living. This Cooperative publishes studies and supplies arts and crafts materials for work and play, to give children a wide range of art experiences.

The Intergroup Education Committee approaches intercultural education with realism and practical resources. The membership, thoroughly democratic in composition, has grown out of a shared desire to work for the best development of boys and girls as good neighbors and future citizens in the locality, in the nation, and in one world.

ARTS IN CHILDHOOD, Fisk University, Nashville 8, Tenn.

# Child art in Egypt

By Mahmoud Y. El-Bassiouny

Art teacher, Model School,

Quobba Gardens,

Cairo, Egypt

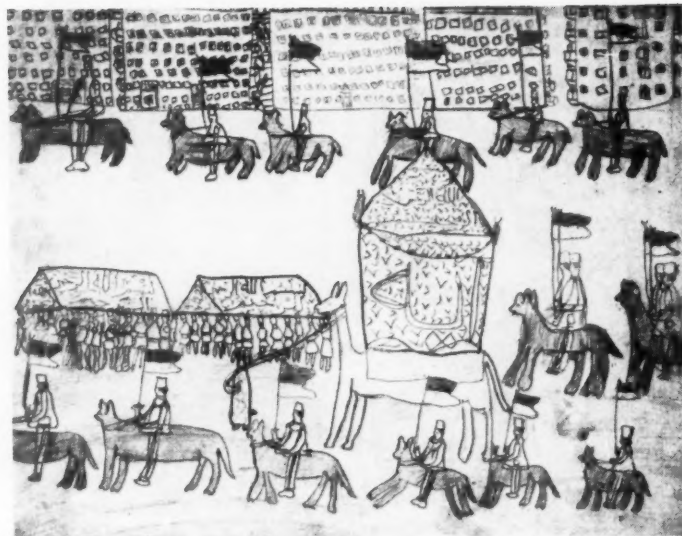
We are confronted by two views when we talk about child art in Egypt: one national, the other international. First there are the environmental characteristics which affect this art and distinguish it from that of other countries all over the world. Second, there are the elements it shares with child art of the same age and level in other lands.

An environment like that of Egypt with its bright sunshine, clear blue sky, hot yellow desert and green valley of the Nile would not leave its inhabitants untouched by its glory and fascination. The physical structure of buildings and clothes, and of numerous monuments is derived from many periods of history, ancient Egyptian, Greek, Roman, Medieval Coptic, Islamic, and Modern Egyptian. Cultural remnants of all these exist at present to aid the natural environment in influencing the youth. National festivals, current events at home and abroad, all leave certain traces in the upbringing of Egyptian children.

Then they share with other children of the world in the laws of growth and in the way this growth expresses itself through art media.

In looking at pictures and sculpture by Egyptian children, figures 1, 2, 3, 4, 5, and 6, one recognizes at once that these are not by American children, yet he soon discovers that they are by children.

In the harmony of the colors they use, in certain textures they utilize,



"Mahmal Festival"

By Diā i Iz El Din, Age 7

Fig. 1  
Cairo, Egypt

in expressing busy scenes full of figures, Egyptian children tend to differ from others. Yet in the structure of their pictures and sculpture, in the way they show the objects on their papers they resemble children all over the world.

Let us look at these pictures to investigate environmental and universal elements. Let us examine closely national and international spirits in them.

The Mahmal Festival, figure 1, shows the many figures, the peculiar textures, the utilization of Arabic writing on the cloth carried by the camel in the center of the picture. All these details the child got hold of through seeing the real Mahmal.

Yet this same picture is divided into horizontal areas, one above the other in the way ancient Egyptians divided their walls. And when the

(Continued on page 37)

"Moses and the Snakes"

By Anis Kounsouah, Age 7

Fig. 2  
Cairo, Egypt





*"A Lion"—Child's first work in clay*  
*Fig. 3*  
*By Houssein Wahby Imam, Age 8*  
*Cairo, Egypt*



*"The Shepherd"* *Fig. 4*  
*By Houssein Hosney, Age 8*  
*Cairo, Egypt*



*"Catching Fish"* *Fig. 5*  
*By Houssein Hosney, Age 8*  
*Cairo, Egypt*





# A child's guide to the United States

A continuation of the series

begun last year

by Miriam Gilbert

## Maryland

My great-great-grandparents were among the original Maryland "pilgrims" who established Baltimore as a haven for religious and political refugees from England. Some people even say that Baltimore looks more like London than any other city in the United States. Baltimore is our largest city and a leading manufacturing center. Almost three-quarters of all Maryland manufacturing is done in Baltimore, and half the people who live in Maryland make their home here. Some of the large-scale activities are making men's clothes, building ships, houses, factories, and other construction work.

Baltimore stands at the head of Chesapeake Bay and is one of the greatest ports in the country. Because of its fine geographical location it became a leading seaport soon after the Revolutionary War. During the nineteenth century Baltimore was second only to New York as a port of entry for immigrants from Europe and today it carries on a large coastwise and export trade. Ships sail from Baltimore laden with wheat, copper, coal, and iron and steel manufactures.

Baltimore cans more food than any other city in America. The seafood industry led to the start of the canning industry. Chesapeake Bay, which is 200 miles long and is the largest bay in the United States, is famous for its oysters, crabs, clams, and other shell fish. Baltimore is the champion oyster market of the world.

Another famous spot in Baltimore is Johns Hopkins University. It has won international fame and people from all over the world go to its hospital.

Cumberland is Maryland's second largest city. It is the site of a celanese textile factory, the largest artificial silk plant of its kind in the country.

My favorite city is Annapolis, capital of Maryland and home of the United States Naval Academy. It is always thrilling to see the "middies" on parade, but during June Week, when the fourth-year midshipmen graduate, there is one steady round of colorful events. We attended the ceremonies one year when my cousin received his commission as an ensign. At the end, the midshipmen celebrated by throwing their white caps into the air. It looked like a snow shower.

Small or large, you will find any city in Maryland charming and worth a call.

## Colorado

We live on a sugar beet farm in Colorado. Colorado raises more sugar beets than any other state, and our chief manufacture, as you can guess, is making beet sugar. Because our climate is mild and sunny and because we have good farm and pasture land, agriculture is a principal industry. Mining is also important. We rank first among the states in coal reserves. Large clay beds near Denver, the capital, are made into pottery, brick, tile and similar wares.

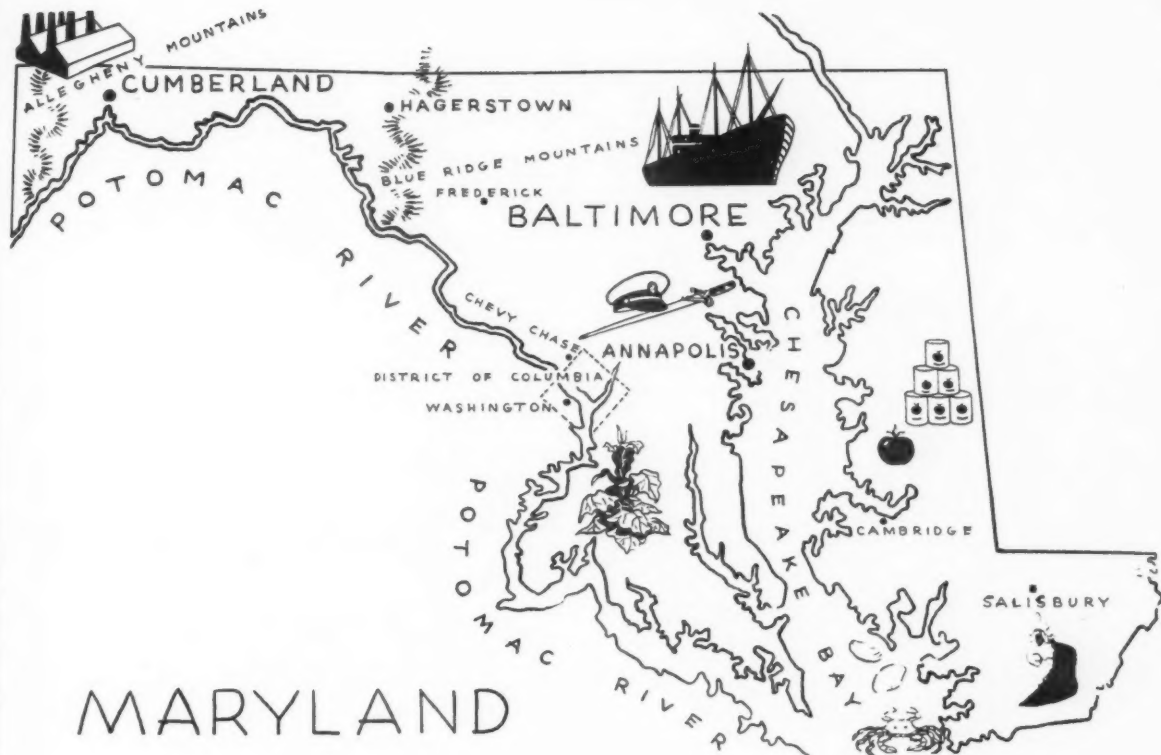
Our stone, such as granites, marbles, and limestones, are used in buildings throughout the world. A rare element, helium, which is needed in inflating dirigibles and blimps, is found in Colorado. And a shipment of Colorado uranium was used by the Curies of Paris, famous French scientists, in their discovery of radium.

Besides these underground treasures, Colorado has many natural wonders. Mesa Verde National Park is noted for the ruins of homes and villages of the ancient cliff dwellers. Cliff Palace, which has 200 rooms, is the largest known cliff dwelling in the world. Do you know how this park got its name? Mesa is the Spanish word for a plateau or a flat land. Verde means green, and it was called this because of the many green cedar and pinyon trees which grow here.

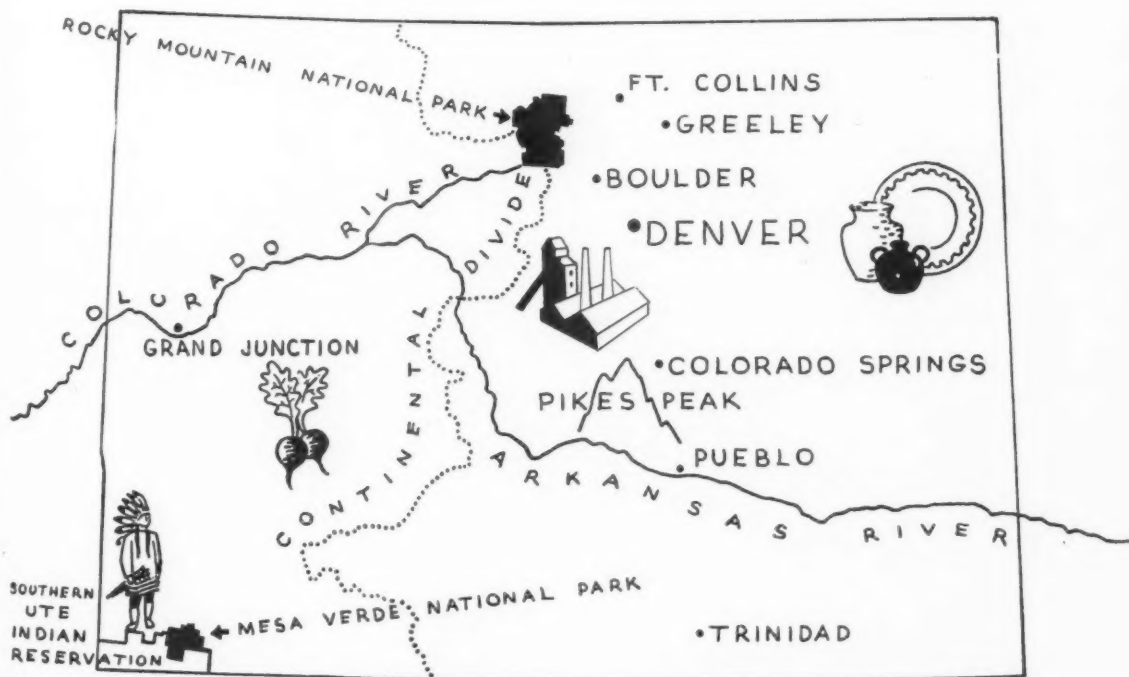
Pike's Peak is one of the most visited spots in our state. An automobile road leads to the top, where you have a breathtaking view of the surrounding mountains. On the summit is a tablet honoring Lieutenant Zebulon Pike who discovered this mountain in 1806. Near Pike's Peak is the Garden of the Gods where the rocks have been wind-and-weather-beaten into strange shapes.

Another memorable sight is the Royal Gorge, the highest suspension bridge in the world. It spans the canyon of the Arkansas River, and the walls of the canyon are nearly 3,000 feet high.

(Continued on page 46)



## MARYLAND



## COLORADO

# How to develop a harmony band

Children can play three-part  
music in one lesson, says

Carl W. Vandre.

The harmony band offers an opportunity for children in the kindergarten and primary grades to play three-part music from the first lesson on. No special musical training is required to develop a harmony band, as the "1-2-3" course of instruction is self-explanatory. The course is as easy as the name implies, for about all that is required of the children is that they be taught to recognize the numbers 1, 2, and 3.

Three types of instruments are used in the harmony band: The soprano child flute, the alto harmony pipes and the tenor harmony pipes. (See illustration on next page.) The soprano child flute has only three keys to master, and each of the harmony pipe instruments has only three pipes to master.

Numbers are printed above the soprano child flute notes which tell the players how many of the three keys they are to close. A zero (0) indicates that no keys are to be closed. The number "1" indicates that the first key is to be closed. The number "2" indicates that the first two keys are to be closed. The number "3" indicates that all three keys are to be closed.

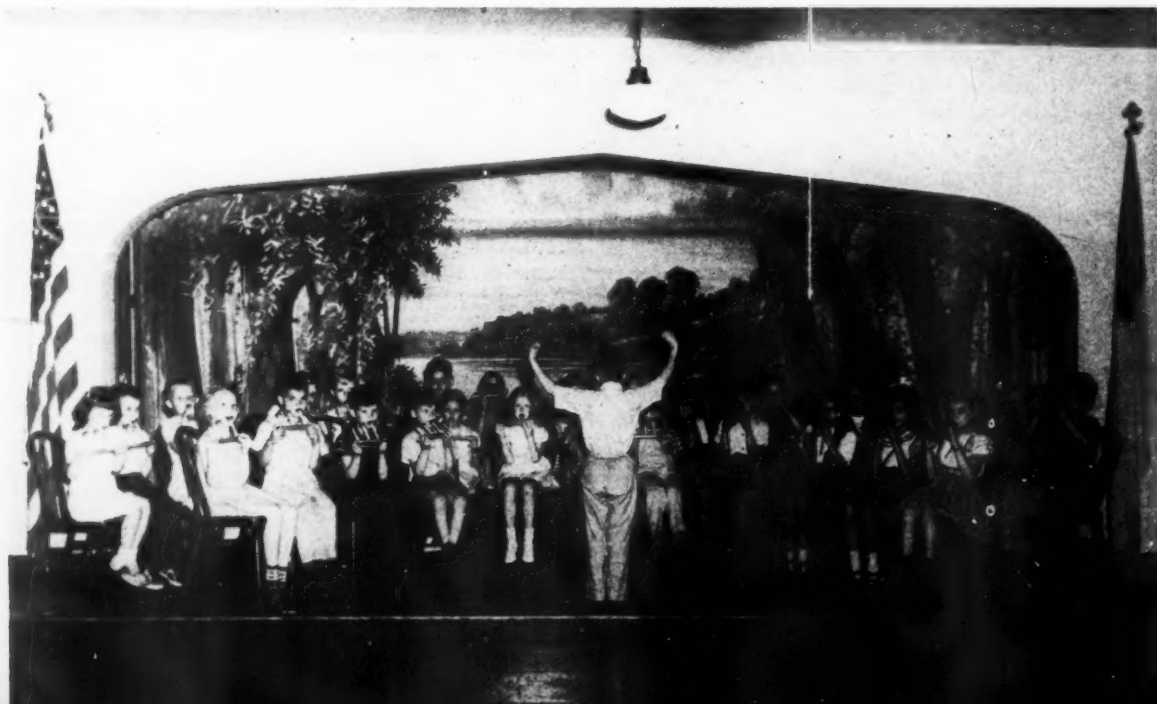
The numbers printed above the harmony pipe notes tell the players which of the three pipes they are to blow into. No. 1 always refers to the longest pipe, No. 2 to the center pipe, and No. 3 to the shortest pipe. To blow any one of the three instruments, the players merely need to whisper the word "too" into the mouthpiece. The more softly the

children blow, the sweeter the resulting tone.

The combined range of the three instruments is one octave. The tenor harmony pipes produce the tones "do-re-mi." The alto harmony pipes produce the tones "mi-fa-so." The Soprano Child Flute completes the scale by producing the tones "so-la-ti-do."

The harmony band can be started in the kindergarten or in any of the primary grades. If it is started in the kindergarten or first grade, it is advisable to give the children a little preliminary drill-work to train them to recognize the numbers 1, 2, and 3. (The soprano child flute players must be taught to recognize the zero (0) also.)

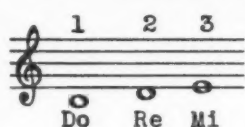
The best way to present this num-



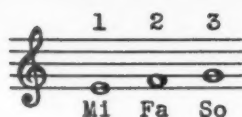
# SOPRANO "CHILD FLUTE"

# ALTO "HARMONY PIPES"

# TENOR "HARMONY PIPES"



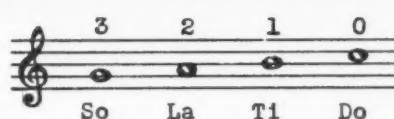
**TENOR**  
"Harmony Pipes"



**ALTO**  
"Harmony Pipes"



**SOPRANO**  
"Child Flute"



ber drill is to make large flash cards showing the numbers 1, 2, 3, and 0. When the number 1 is shown, the children are to say "No. 1." As they name the no. 1, the harmony pipe players point to the longest of their three pipes and the soprano child flute players close the first of their three keys. When the no. 2 is flashed, the children say "No. 2." The harmony pipe players then point to the center pipe, and the soprano child flute players close the first two keys.

When the no. 3 is flashed, the children say "No. 3." The harmony pipe players then point to the shortest pipe and the soprano child flute players close all three keys. When the zero (0) is flashed, the soprano child flute players say "Zero" and leave all three keys open. (The harmony pipe players do not respond when the zero is shown, for they use only the numbers 1, 2, and 3.)

No instrument is to be blown during the above drill procedure. The

sole purpose of the drill is to teach the children to recognize the numbers and to associate each number with the pipe to be blown or with the keys to be closed. When the children become adept at this, they are ready for the next step of learning to blow their respective instruments.

Each instrument is blown by *softly* whispering the word "too" into the mouthpiece. To teach the children the meaning of blowing *softly*, the

(Continued on page 44)



## talking shop

### Home School Cooperation

Las Vegas, Nevada is justifiably proud of its school system, and Las Vegas parents are actively interested in their schools. One reason for this interest is that home-school cooperation gets off to a good start at kindergarten level. As a child enters kindergarten, his parents are presented with a copy of *Knowing and Growing*, an attractive and informative booklet which answers many of the unexpressed questions in the average parent's mind, tells what the school is trying to do, and explains how the parents can help the school to attain its objectives.

Little Miss Holmes, the kindergarten-age artist in the picture, posed for one of the many illustrations in *Knowing and Growing*, as well as for the one below.

### United Nations

October 24, the date on which the U.N. Charter came into force, is to be observed as United Nations Day. Last year the Department of Public Information of the United Nations published a list of suggestions for observance of U.N. Day in schools and colleges. Such a list is undoubtedly available this year, also, and may be obtained free of charge by writing to Educational Liaison, Department of Public Information, United Nations, Lake Success, New York.

And that reminds us that there is now a basic booklet especially intended for school use in teaching

about the United Nations. *How Peoples Work Together* presents, through photographs and diagrams, the story of how the United Nations and its specialized agencies are organized, how they work, and what they are doing. The booklet costs fifty cents and may be purchased from the Manhattan Publishing Com-

pany, 225 Lafayette Street, New York City.

### Comics

The P.T.A. (now numbering 5,770,000 members) pledged to continue its fight against "undesirable" comics, pointing out at the same time that there are some comic books which are suitable for young readers.

### Soap Sculpture

Pictured here are some of the sculptures which won honorable mention awards in the Junior Class of the National Soap Sculpture Committee's 22nd Annual Competition. Concurrently with the making of the awards, the Committee announced the opening of its 23rd Annual Competition. For detailed contest information, write the National Soap Sculpture Committee, 160 Fifth Avenue, New York 10. To obtain a booklet on the subject, see the "Timely Teacher's Aids" department of this magazine.

### Safety Congress

October 24-28 are the dates, and the Morrison Hotel in Chicago is the  
(Continued on page 42)





### Book Club Selections

For boys and girls 6, 7, and 8 years of age:

PETE THE CROW. By André Dugo. The Viking Press

For boys and girls 9, 10, and 11 years of age:

THE LITTLE GREY MEN. By Denys Watkins-Pitchford. Charles Scribner's Sons

For older girls, 12 to 16 years of age:

YOUNG NATHAN. By Marion Marsh Brown. Westminster Press

For older boys, 12 to 16 years of age:

THE PHANTOM ROAN. By Stephen Holt. Longmans, Green & Co.

### Review

LET'S WHITTLE. By LeRoy Pynn Jr. Peoria: The Manual Arts Press. \$2.50.

Whittling numbers among its devotees such famous men as Abraham Lincoln, Calvin Coolidge, and Will Rogers. It is a hobby which is suitable for everyone except the very youngest children.

This book takes up whittling as a creative activity—not just cutting shavings from a stick. The author discusses the best types of woods to use, tools, transfer to wood, cutting, sandpapering, staining, and finishing.

The main body of the book is made up of diagrams, illustrations, and explicit instructions for a number of projects. Most of the projects are animals, and it was after seeing those animals that we almost decided to take up whittling. The camel and the dog and the pelican are not just ordinary camels and dogs and pelicans—they have personality. A mere glance at them brings a smile to lips and a lift to the spirits. We're going to encourage our pupils to read *Let's Whittle*, and maybe—who knows?—one of them may present Teacher with a straw-hatted horse, or a listening deer, or even that "desert ship" which has captivated us so completely.

JENNY'S MOONLIGHT ADVENTURE. Written and Illustrated by Esther Averill. New York: Harper & Brothers. \$1.50.

It was on Halloween night that small, shy Jenny Linsky met a test of character and became a heroine. And that was quite appropriate, for Jenny Linsky is a black cat.

The Cat Club had gathered to listen to a concert of weird music by Madame Butterfly, the Persian cat, to be played on her Persian nose flute. But poor Madame Butterfly sprained a paw and lost her nose flute coming down the drain pipe. Though no one was more afraid of dogs than Jenny, it was she who volunteered to carry the nose flute up to her friend, Butterfly, in order to hasten Butterfly's recovery.

Jenny is already a favorite with children who have read *The Cat Club*, *The School for Cats*, and *Jenny's First Party*. Though intended mainly for primary-graders, we feel that this book may appeal to many middle-graders as well, not only because of its seasonal nature but because of the originality and charm of the illustrations and format.

SUSIE THE CAT. By Tony Palazzo. New York: The Viking Press. \$2.50

In direct contrast to Esther Averill's book which was small in size, in illustrations, and even had a small, shy heroine—we have here a great big book with huge illustrations about an enormous cat, Susie.

There is nothing shy about Susie. She is a natural showman (or should we say showcat?). Susie knows what she wants, too, and that is to be a

circus cat. Fortunately, Susie has a very understanding master, who helps her to achieve that ambition.

Even the pupils in the back of the room will be able to see and enjoy Tony Palazzo's large and lively illustrations, while their teacher reads the story aloud. And though these primary-graders have never met Susie before, they will immediately add her to their list of animal friends.

COTTON IN MY SACK. Written and Illustrated by Lois Lenski. Philadelphia: J. B. Lippincott Company. \$2.50

When the cotton-picking children in Arkansas read *Strawberry Girl*, they wrote to Lois Lenski asking her to write a book about them. *Cotton in My Sack* is the result.

Miss Lenski visited Arkansas, saw the cotton crop picked, and became acquainted with the children who picked it. That is why her on-the-spot drawings and the speech of her characters have the ring of authenticity. This author's regional stories not only are popular with middle- and upper-grade children but they are useful as well in promoting understanding and friendship between different sections of the country. As always in Miss Lenski's regional stories, there is plenty of plot to hold the interest of young readers from beginning to end.

THE JUNIOR PARTY BOOK. By Bernice Wells Carlson. Illustrated by (Continued on page 39)

## book shelf

## using films and records

### Guide to Free Films

The ninth annual edition of *Educators Guide to Free Films* is now off the press. 1716 titles of films are listed, 511 of which were not listed in the previous edition. Many films which are rented to schools by other agencies may be obtained free of charge from sources listed in this film guide. Compiled and edited by

Mary Foley Horkeimer and John W. Diffor, with John Guy Fowlkes as educational consultant, the book is available from Educators Progress Service, Randolph, Wisconsin, at \$5.00.

### Community Workers

*The Policeman, The Fireman, The Mailman, and The Doctor* are the titles in a new series of teaching

filmstrips produced by Encyclopaedia Britannica Films. Each filmstrip has been adapted from a well known classroom film produced earlier by EBF. Designed mainly for use at the primary grade level, the filmstrips are intended to convey accurate ideas of these community workers as citizens and individuals and to show the relationship of them and their work to other members of the community.

*The Policeman* follows one policeman through a day of varied activity directing traffic, answering police radio calls, and finding a lost boy. *The Fireman* shows how firemen take care of their equipment, practice fire fighting, and work at putting out a real fire. The duties of both city and rural mailmen are explained in *The Mailman*, including preliminary work at the postoffice, duties en route, and other services performed. *The Doctor* shows the characteristic duties of a children's doctor at his office, at a hospital, and in the home of patient.

The set of four filmstrips is called *Our Community Workers* and may be purchased for \$10.80 a set.

## 23rd annual Ivory Soap Sculpture Competition



**\$3,775 in Cash Prizes**

For more than two decades the Annual Ivory Soap Sculpture Competitions have fostered the urge to develop art forms. They have uncovered new talent and provided incentives to those

who enjoy and respond to the stimulus of worthwhile competitions.

Cash awards will be made in three classes—Junior, Senior and Advanced. The Junior class—for youngsters under 14 years of age—should be of greatest interest to your students. For this class, 38 cash prizes totalling \$1100 will be awarded.

Prize-winning sculptures in each class will be formed into traveling exhibits, to be shown in museums, art centers, libraries and schools. Contest closes April 15, 1950.

The Ivory Soap Sculpture Competition can be fitted logically into your school curriculum. For complete information about the Competition, fill in and mail the coupon at left.

### NATIONAL SOAP SCULPTURE COMMITTEE

160 Fifth Avenue, Dept. A, New York 10, N. Y.

I am interested in the 23d Annual Soap Sculpture Competition for the Procter & Gamble prizes. Please send me without obligation:

\_\_\_\_\_ copies of Combination Entry Blank and Instruction Folder.

\_\_\_\_\_ copies of SOAP SCULPTURE, A MANUAL (This is intended for use of educators and youth leaders.)

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## Use of Forests

Teachers who wish to make conservation meaningful will find this one-reel film a valuable aid for establishing in the minds of their pupils the irreplaceable value of our forests as one of the country's major economic resources and as areas for recreation and the home of our wildlife. During the course of the film the great forest areas of our country are visited and the most important and valuable types of trees are seen. Children are helped to realize the myriad uses of wood itself and its many products. The film is called *Use of Forests* and is available from Coronet at \$90 in color or \$45 in black and white.

## Animals

Newest in Britannica's series of primary science teaching films are *Rikki—the Baby Monkey* and *Animals Growing Up*.

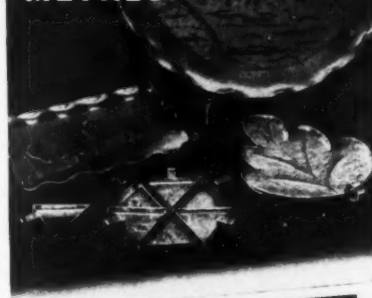
*Rikki*, which was produced principally to show primary grade children how monkeys live in their native habitat, tells the story of a baby Rhesus monkey. Depicting a day in *Rikki's* life, the film shows how monkeys eat and drink, how female monkeys care for their young, and how they pick each other's fur to get salt.

Lynwood M. Chace, noted wildlife photographer, photographed *Rikki* in his animal studio at New Bedford, Massachusetts. Before shooting was over, *Rikki* had become a member of the Chace family. Highlighting the movie is an exciting episode between a large snake and the young monkey. But by the time this scene was to be photographed, *Rikki* had come to trust Chace so completely that it was almost impossible to have him register fright; *Rikki* just thought his master had brought him another pet to play with.

*Animals Growing Up* is designed to give children an understanding of the early life of three types of animals: chickens, Boston terrier puppies, and a calf. Closeup photography illustrates the appearance of the animals from shortly after birth until they are well along the road to independence.

(Continued on page 46)

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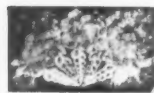


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- ☐ Send me **FREE** details about your club.

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City & State \_\_\_\_\_

## Too many cats

(Continued from page 8)

into a cone and fastening with Scotch tape to a round piece of cardboard with a hole in the center. Then cut a strip of black crepe paper about an inch wide; start at the top and wind it around the cone. A round piece of crepe paper, with a hole in the center, is slipped over the cone and pasted to the brim of the hat. The "hair" is white crepe paper, fringed. The broom is made of two toothpicks and some fringed paper.

The spook house is made of a gelatin box at the top with a smaller box for the base. We covered our spook house with gray construction paper and fastened a paper stairway to one side of it.

The small pumpkins, cats, and owls were cut from orange Halloween napkins. These were pasted on thin cardboard and cut out neatly.

The trees are made of two pipe cleaners and dark green crepe paper. Cut the paper about 1 1/4" wide, fold, and fringe. Then start at the top and wind the fringed paper around and around until you get to the bottom. Fasten it with Scotch tape. We placed our tree in a small matchbox filled with dressmaker's weights and covered the box with fringed crepe paper. The paper "moon," attached to a thin wire, is fastened to one of the trees.

Happy "creepy" HALLOWEEN PARTY!

## Halloween decorations

(Continued from page 18)

the eyes and beak on yellow paper. Make the center of the eyes black. Outline the eyes and beak with orange color. Cut out the eyes and beak and paste them on the owl's head.

### Flying Owl

Make the owl (page 21) out of brown or black paper. Trace the pattern of the eyes and beak on yellow paper. Make the centers of eyes black. Outline the eyes and beak with orange. Cut out the eyes and beak and paste them on the owl.

### Bat

On page 21 is a pattern of a bat. Cut the bat out of black paper. Cut the eyes and mouth out of orange paper. Outline the eyes and mouth with yellow and paste on the bat.

Just out! 1950 Shellcraft catalog containing new designs and instructions for making shell jewelry and novelties—also a shell identification—illustrating and listing all shells and supplies used in shellcraft—instructive and educational—free with an order of \$1. or more or sent on receipt of 10c in coin. Don-Dee Shellcraft, J. A. Peninsula Station, Daytona Beach, Florida.

**SHELLCRAFT! MAKE BEAUTIFUL SEA SHELL JEWELRY**—Earn money selling what you make. "No experience needed." Large illustrated catalog of supplies and instructions! 10c. (Buy direct from manufacturer) complete line of shells, discs, cameos, pin backs, etc. Pace's, Cortez 3, Fla.

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## Child art in Egypt

(Continued from page 26)

child put the camel, which is the main feature in the subject, in the middle and bigger than the rest, he resembles the ancient Egyptian artist who enlarged the Pharaoh to make him appear to have first prestige among his courtiers. Every animal is shown from the side to look clear.

In so doing, the Egyptian child is like nearly every child at the same age in other parts of the world, and also like artists in early civilizations such as the Bushman, ancient Egyptian, Assyrian, and Mexican, pre-Columbian civilizations.

Now figure 2 represents the story of Moses and the snakes in front of the Pharaoh. The environmental influences are shown in the harmony of colors, in the style of the houses, and in the clothes of people while the way of presenting these persons, seen from every side, flattened around the snakes, is common to nearly all children of this age.

Although we change the medium, children still express characteristic patterns. The sculpture in figure 3 is a child's conception of a lion. It does not really represent the lion in particular, but it is a picturesque sample of a symbolic representation of all animals. The legs are four columns, the body forms a shape like the roof of a building somewhat similar to early structures of primitive men.

The shepherd in figure 4, due to more maturity of the child artist carries some elements of the objective reality of the lambs and man.

Had these subjects been treated by children of other countries, only environmental elements would have differed. But the law of growth of the child, expressing itself through any art media would have maintained its spirit, would have kept its warm living relation with every other child all over the world regardless of nationality, race, color, language or any other factor.

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## Samuel de Champlain

(Continued from page 16)

North America. This he did unwittingly when he accompanied some of his Algonquin Indian friends on a war expedition against the more powerful Iroquois.

While the fighting was going on, Champlain fired his gun. The Iroquois were terrified at the unknown fire stick which had been used, they thought, against them by the Algonquins. Ever thereafter the Iroquois were deadly foes of the Algonquins and their friends the French.

Thus it was that the Iroquois became allies of the English when that nation was conquering the New World. The French and Algonquins on one side were not a match for the fierce Iroquois and the great numbers of English soldiers. Thus, after the French and Indian War (in Europe the war was known as the Seven Years War between France and England for control of the seas), the power of France vanished from North America.

But the French-Canadians, and all in Canada, honor the name of Samuel de Champlain whose treatment of the Indians showed that the white man could be friends with the original inhabitants of the New World.



### Teaching tactics

(Continued from page 2)

These served as ideas for each child to choose to illustrate. Under fall or autumn we listed: farmer gathering his harvest, changing leaves, animals preparing to go to sleep, etc.

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## Book shelf

(Continued from page 33)

Magdalena Tolson. Nashville: Abington-Cokesbury Press. \$2.00

Nowadays most of us are agreed that children can and should plan their own parties. That is why we especially welcome a party book directed to the children themselves. This book, written for children of eight to twelve, gives directions for making invitations and decorations and for planning games and refreshments for twenty-four different parties.

Beginning quite appropriately with the New Year's Party, we are taken chronologically through Valentine's Day, Halloween, and finish up with Christmas—twenty-four parties in all. Sandwiched between the holiday parties are such special festivities as the Snow Party, the Humpty Dumpty Turned-Around Party, the Cowboy Party, and many others. Not only are the parties unusual and interesting, but they are easy and inexpensive to give.

The table of contents indicates, opposite the name of the party, the lowest age at which it is usually enjoyed. In addition to a useful general index there is also a classified index of games, listing them according to whether they are musical games, hunts, outdoor games, mixers, etc.

## The G. C. C. plans Halloween

(Continued from page 17)

The award for the funniest costume went to a nursemaid in a carrot-red wig, wheeling a baby in a doll carriage. Clumping across the floor in high heels to receive the prize, she stood before the crowd and removed her false-face. "She" was Jack. While everybody cheered, he lifted the baby from the carriage and held it up for all to see—his little dog, Mugs, in a long white dress and cap.

One of the fathers, with a megaphone in hand, took charge of the games and stunts; on the sidelines there were bobbing for apples and fortune-telling.

When the piano played they lined up for refreshments: doughnuts and sweet cider, apples and popcorn balls.

(Continued on page 42)

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### September Listings Reviewed

190: SCULPSTONE. Information on soft stone carving is supplied in this booklet published by Sculpstone, Inc., a company specializing in the sale of natural minerals which are so soft that they can be cut with a knife.

191: A DOWN-TO-EARTH PICTURE OF COAL. This picture book, giving new news about coal with special reference to how miners work and play and live, is published by the Bituminous Coal Institute and is available for quantity distribution. Thirty copies per teacher is the maximum.

192: CIRCULAR FOR BEGINNING STAMP COLLECTORS. H. E. Harris & Co., dealers in postage stamps and philatelic supplies, offer this four-page circular in any quantity necessary

for pupil distribution. Designed to start young stamp collectors on their way, the circular gives testimonials about the value of stamp collecting from such famous people as Franklin D. Roosevelt, Adolphe Menjou, Lily Pons, and others.

193: BRITAIN SPEEDS THE PLOW. American farm children are very interested in knowing more about farm life in other countries, but all children are interested in pictures of farm animals. There are plenty of them in this 48-page booklet, published by the British Information Service, as well as other fine illustrations and useful information.

194: HISTORIC PLANES. Our air-minded younger generation will haunt the bulletin board which is decorated by these ten pictures illustrating the history of coast-to-coast air transportation, from the Wright Brothers' plane to the Mainliner 300. The School and College Service of United Air Lines offers this set of 8½ x 11 pictures.

195: THE STORY OF THE TIRE. The Goodyear Tire & Rubber Company offers this 64-page booklet, lavishly illustrated with photographs which show what goes on in the rubber industry, from tree tapping to tire production.



## New Listings

196: **THE PICTURE STORY OF STEEL.** Everybody uses steel, but not everybody knows how it is made. By photographs and brief, non-technical descriptions, this booklet depicts some

of the more important steps in steel manufacture. We are especially pleased to be able to offer this beautiful quarto-size, 48-page booklet, for we feel that it deserves a permanent place in your classroom li-

brary. The American Iron and Steel Institute is the publisher.  
197: **BERSTED'S HOBBY-CRAFT CATALOG.** During last September's Fall Festival at Monmouth, Illinois, children were able to par-

(Continued on page 43)

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## The G. C. C. plans Halloween

(Continued from page 39)

There was plenty for all: the mothers had seen to that.

At last it was time to go home, and the president of the P. T. A. stood up to make a little speech. "Have we had a good time?" she asked, and everyone shouted, "Yes!"

"It has been so much fun," the president went on, "I'd like to see this happen every year in Springvale. We can thank the Maple Street Good Citizens Club for thinking of it. I want the president, David Smith, to stand and take a bow."

"No, Mr. President," David said quickly, "it was Dorothy Brown's idea. She thought of the party."

Then Dorothy had to stand up while everybody cheered.

Then somebody started to sing, "Merrily We Roll Along," and others joined in. But those who weren't singing were saying, "This is the best Halloween I ever had. Let's do it every year!"

## Talking shop

(Continued from page 32)

place where the National Safety Congress and Exposition is to be held. Advance notices indicate that it will be anything but dull, what with Eddie Cantor and Joe Kelly participating in the program. Speakers from the educational field include John W. Studebaker, William H. Dristow, Prudence Cutright, and Herold C. Hunt.

## Children's Day

Logical companion to Mother's Day and Father's Day, Children's Day will be observed for the first time this year. Sunday, October 16, is the date for 1949 and thereafter it will be observed annually on the third Sunday of October.

This is all very well—so far. But we can't help wondering what the next step will be. Will assorted relatives be honored in a series of Cousin's Days, Brother-in-Law's Days, and Uncle's Days? Or will there be a Dog's Day, a Cat's Day, and perhaps a day on which all pet turtles everywhere will be showered with gifts of juicy worms and ants' eggs?

# MEMO



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## Timely teacher's aids

(Continued from page 41)

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198: **KID STUFF.** No, it isn't a book on child psychology. It is a guidebook of leather information, issued by the Kidskin Tan-ners' Guild. This pocket-size, 20-page booklet describes basic finishes, contains historic notes on this old American industry, and covers footwear ancient and modern. From time to time a fashion or factual supplement will be added.

199: **SEWING THREAD CHART.** How often have you worn a dress

which splits at the seams, or a suit which suddenly and unhappily droops at the hem line? This avoidable situation is the result of the improper selection of sewing thread, according to Belding Corticelli, manufacturer of sewing threads and publisher of this 8 1/2 x 11 chart. Domestic science teachers will

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200: **SOAP SCULPTURE MANUAL.** We offered it last year and we are (Continued on page 46)

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## Eve of Halloween

(Continued from page 9)

(Roberta takes out a whistle and blows it. Immediately a gong sounds and weird noises are heard. A group of girls all dressed up in Halloween costumes file in and surround Mary. They continue to shout and shriek as they dance around Mary.)

BETSY—Silly is it? Watch all the feats of magic we perform; then tell us if we're mortal.

ROBERTA—No Owl Eyeless! Show your skill!

(One of the girls in the group steps forward and makes a ball disappear.)

(NOTE: All the tricks which the girls do can be bought in any store which sells magic toys.)

BETSY—Two String Lo Ching! Do your bit to make this mortal quake with fear.

(Another of the girls steps to the front of the stage and makes a flag appear from nowhere. Then she

makes it disappear.)

ROBERTA—Kublai-Khan from Xanadu. Let us see what you can do!

(A third girl steps forward with a glass of water which she turns into a red liquid and then back again to white.)

ELLEN—Now elves and gnomes and fairy fold, let's make a circle round this mortal and turn her hair from black to white!

ALL—From black to white. From black to white. In fear, in fear!

(They all join hands and dance around Mary while a drum beats time off stage. After they have danced round Mary several times, a gong sounds eight times.)

ROBERTA—Stop!

(Everyone stops short in her tracks and points a finger at Ellen.)

ALL—Hail to Ellen! Our new member! Hail!

ELLEN (removing her mask and sheet)—Thank you, fellow members of the Rancho Magical Society.

(Everyone then removes her mask.)

ROBERTA—Ellen, we're proud to greet you as a fellow magician of our society on this Eve of Halloween.

MARY—Say, what is this, anyway?

BETSY—In order for Ellen to become a member of our club she had to fool somebody into believing something which wasn't so.

MARY—You certainly didn't think I believed you were elves? Did you think I was scared?

ELLEN—No, I guess we didn't scare you, Mary. But you did believe we might fool someone else into thinking *we* were spooks.

MARY—I'd like to join your club, too. I've always wanted to be a magician or a magician's assistant.

ROBERTA—Why, sure, Mary. You can join. But we admit our members only on the Eve of Halloween. So you'll have to wait till *next* Halloween.

MARY—That's too long to wait. Say . . . Halloween Eve isn't over yet. Am I eligible to be a member right now if I already made you believe something which wasn't so?

ROBERTA and BETSY—Yes . . . but—  
ELLEN—What did you make us believe?

MARY—You said a minute ago you thought I wasn't scared. But just look . . . I've *still* got goose bumps!  
(Curtain)

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## Harmony band

(Continued from page 31)

following procedure always proves very helpful. First ask the children to *rhythmically whisper* the word "too" as follows: (Notice that each word is whispered on the beat.)

After the class can successfully do the above together, raise your hand high in front of you and tell the children that as your hand is lowered they are to whisper more softly. When you raise your hand again, they are to whisper more loudly. Make a game out of it and alternate between the loud and soft whispering of the word "too." Finally, lower your hand to the point where the whispering is done very softly. Then explain to the class that this is the way they are to whisper the word "too" when blowing into their instruments. The children are then to be

permitted to take their instruments and to practice whispering the word "too" into the mouthpiece. If the children whisper softly, as instructed, a clear flute-like tone will result.

Two books of instructions are presented in the "1-2-3" harmony band course. The first book presents ten selections and the second book eight selections. Each of the selections has words and can therefore be sung as well as played. To gain quickest results, the children should be taught to sing the songs first. Once the children are able to sing the songs, it is a simple matter to teach them to play them on their instruments. (In the kindergarten and first grades the children should be taught to sing the songs by rote. In the second and third grades, however, the songs can easily be learned by note, as each of the songs is extremely simple.)

A combined piano and teaching help book is provided for the course. The use of the piano is optional. If a piano is available, however, its use will add richness to the playing, particularly for program purposes. Each selection can be varied for program purposes if the following procedure is used.

1. Piano only.
2. All children play with the piano.
3. All children sing with the piano.
4. All children play once more with the piano.

If a piano is not available, each piece can be played, then sung and then played once more.

Although it is preferable that the children learn to play in parts from the first reading on, it usually is necessary in the first few lessons to have each of the three parts performed individually before an attempt is made to have the three parts played together. In the kindergarten and first grade, this procedure of working each part out individually is often necessary throughout the course. The results, however, more than compensate for the effort.

Uniforms add greatly to the impressiveness of a performance, even if the uniform consists of only a cap. Colorful caps and capes can easily be made from crepe-paper if cloth proves too expensive.

Although it is preferable to have

approximately the same number of children performing on each of the three instruments, a reasonable balance is all that is required.

The instruments can be purchased from the Handy-Folio Music Co., 2821 N. 9th Street, Milwaukee 6, Wisconsin. Each of the three instruments is priced at \$1.00. An attractive plywood desk music stand and Books

I and II of the "1-2-3" harmony band course are provided with each of the instruments without extra charge.

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To meet this demand, Dr. W. Carson Ryan, a recognized authority in the field, has compiled the list at the right. These, he believes to be the best and most helpful pamphlets and periodicals dealing with various phases of developing emotional stability from infancy through childhood years.

If further interested, consult your library or book-dealer, or write directly to the publishers. This information comes from W. Carson Ryan, Ph. D., Kenan Prof. of Educ., Univ. of North Carolina.

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CHILD STUDY—Quarterly, Child Study Ass'n of America, 132 E. 74th St., New York 21, N. Y. (65c a copy, \$2.25 a year).

UNDERSTANDING THE CHILD—Quarterly, National Committee for Mental Hygiene (25c a copy, \$1 year), 1790 Broadway, New York, N. Y.

#### Pamphlets:

UNDERSTAND YOUR CHILD—From 6 to 12—Public Affairs Committee, Inc., 22 E. 38th St., New York 16, N. Y. (20c).

CHARACTER DEVELOPMENT IN NURSERY SCHOOL—Lili E. Peller, National Comm. for Mental Hygiene, 1790 Broadway, New York, N. Y. (15c).

SOME SPECIAL PROBLEMS OF CHILDREN: When a Child Hurts Other Children, etc.—New York Comm. on Mental Hygiene, 105 E. 22nd St., New York 10, N. Y. (10c each, packet of 8, 75c).

A POUND OF PREVENTION: How Teachers Can Meet the Emotional Needs of Young Children—J. L. Hymes, Jr., New York Committee on Mental Hygiene, address above (25c).

DISCIPLINE: What Is It?—Helen S. Burgess, Child Study Ass'n of America—132 E. 74th St., New York 21, N. Y. (35c).

MENTAL HYGIENE IN THE CLASSROOM—American Medical Association, 535 N. Dearborn St., Chicago 10, Ill. (15c).





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## Index to Advertisers

American Crayon Co. . . . . Outside back cover

American Museum of Natural History	41
Ann Marie's Workshop	38, 42
Art Book Club	39
Artists Technical Supply Co.	39
Beckley-Cardy Co.	37
Bradshaw, Howard	37
Branford Press	38
Carter Sono-Speller	2
Chicago Craft Service	39
Comfort Writer's Service	2
Dali	42
Don-Dee Shellcraft	36
Educational Music Bureau, Inc.	44
Educators Progress Service	48
Finley's Hobby Craft	35
Florida Supply House, Inc.	36
Flory Films, Inc.	42
Friedman, A. I.	39
Fun and Profit Club	36
Fun with Felt Corp.	35
Golka Co., Robert J.	37
Griffith, Jane Pottery House	38
Groundmaster Company	35
Handy-Folio Music Company	

### Inside back cover

Hayes Hectograph Books	46
Highlights for Children	38
Hinckley-Tandy Leather Company	37
Hobbies Illustrated	35, 36
Hobby Shop	48
Homecrafts	48
Johnston Educational Games	48
Jonas Handicraft	37
Junior Arts & Activities	

### Inside front cover

King Company, The	47
Leisurecrafts	39
Mailcraft	38
Mallory Leather Co.	37
Manual Arts Press, The	36
Metal Goods Corporation	35
Ming-Craft	38
Myles-Herber	36
National Embossing Company	41
Nautilus, The	36
Ozment	2
Pace's	36
Penland School of Handicrafts	38
Perry Pictures Co., The	48
Plastic Service	35
Plays, Inc.	43
Procter & Gamble	34
Russo Handicraft Supplies	37
Shelart	36
Slidecraft Company	35
Tamblin School of Penmanship	2
Tandy Leather Company	37
Teachers Casualty Underwriters	2
Terry Art Institute	38
Thayer & Chandler	38
Torrey	35
Young America Films	39, 42
Wm. Wrigley Jr., Co.	45

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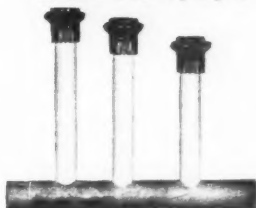
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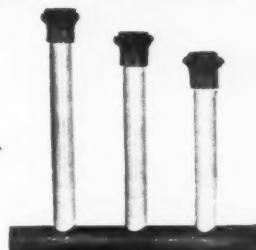
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# Crayon<sup>®</sup>X

REG. U. S. PAT. OFF.

has that <sup>\*</sup>Xtra something  
for every Classroom Activity

<sup>\*</sup>Xtra  
QUALITY



is built into CRAYONEX Crayons because they are made from just the right combination of imported and domestic materials to give firmness, strength, and smoothness for economical everyday performance.

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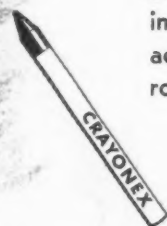
<sup>\*</sup>Xtra  
COLOR HARMONY



is provided in CRAYONEX Crayons. Finely ground pigments based on the "Tuned Palet" Sequence of carefully selected colors, insure brilliant harmonious color combinations in all grades.

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<sup>\*</sup>Xtra  
VERSATILITY



is inherent in CRAYONEX Crayons. They are used with excellent results on paper, wood, fabric and for drawing, painting, batik, etchings, offset prints and other techniques in addition to the everyday coloring and drawing uses in the classroom and home.

A COMPLETE RANGE OF ASSORTMENTS FOR EVERY SCHOOL PROGRAM



NEW! Economical!  
No. 322 - 24 colors, tuck box



No. 326 - 32 colors  
No. 323 - 24 colors

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